

**NEW IDEAS**  
LTD  
EIGHT HUNDRED AND SIXTY-SIX  
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# **BOLIVIA'S CRAFTS**

## **FROM VILLAGE MARKET TO WORLD MARKET**

**ASSESSMENT AND PLAN OF ACTION  
FOR THE DEVELOPMENT, PRODUCTION, PROMOTION, AND MARKETING  
OF UNIQUE QUALITY PRODUCTS FOR EXPORT  
BASED ON TRADITIONAL CRAFT SKILLS AND MATERIALS**

prepared for  
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Director, USAID/Bolivia

by  
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Henry Bassford  
Gerritt Argento  
Luis Ampuero  
Gustavo Medeiros  
and their staffs

for their tireless efforts and invaluable  
guidance which made it possible for our  
work to be fruitful.

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### THE TERMS OF REFERENCE

New Ideas Ltd. submitted to the Director of the USAID Mission to Bolivia a report dated November 14, 1983 following its first visit to Bolivia (October 23-25, 1983).

The present report combines the project concept as presented in the initial report and the results of a survey in Bolivia (January 12 - February 9, 1984).

The Terms Of Reference for the survey mission of New Ideas' team, comprised of Gino di Grandi, Aldo Selvi, and Gene Moore 1/ (designer of Tiffany & Company) were:

- 1) to review the available local materials;
- 2) to visit representative craft workshops;
- 3) to meet with garment, accessories, and home furnishing manufacturers at their place of production;
- 4) to meet with local product designers;
- 5) to meet with local artists (painters, sculptors, architects, etc.) whose creativity could be applied to the textile, garment, and home furnishing sectors;
- 6) to meet with representatives of Private Voluntary Organizations;
- 7) to meet with representatives of financial institutions and investors;
- 8) to meet with Government representatives, if deemed advisable by the Mission;

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1/ Gene Moore was in Bolivia from January 19 to January 28, 1984

- 9) to prepare a Report which shall contain:
- examples of innovative directions and uses of crafts skills and materials, including, if possible, product samples;
  - a list of skills and materials having immediate potential for product development;
  - a list of product lines with potential for international marketing;
  - an assessment of the infrastructure for handicraft production;
  - identification of interested companies and potential investors and an assessment of the industrial infrastructure for quality garment, accessories, and home furnishings production;
  - an evaluation of the constraints present, if any, in developing those potentials;
  - a schematic PLAN OF ACTION for the development, production, promotion, and marketing of the new product lines;
  - the costs of implementation;
  - a schedule of implementation.

### THE POTENTIAL ROLE OF HANDICRAFTS

For centuries before the arrival of the Incas in the thirteenth century, ancient civilizations in Bolivia produced superb textiles, pottery and metal work of great aesthetic merits, as well as massive stone buildings and monolithic monuments. When the Incas counted the resources of their empire, it is not surprising that they enumerated humans first, camelids second, textiles third, and ceramics fourth. These ancient cultures reached an extraordinary level of achievement, and their legacy is still revealed in some of the craft skills of today.

In Bolivia, handicrafts have always been a very basic activity of its society, for crafts were and remain an integral part of everyday life, where the concept of art and craft are interchangeable and there is not hiatus between serviceability and aesthetics. In good craftsmanship the two are one, for while the product is useful, it must also be beautiful, for then the common becomes the cherished.

Today the crafts of Bolivia do not represent a significant contribution to its export economy. The National Chamber of Exporters lists 37 exporters of handicrafts (see Appendix II - p. 1-4) which, in 1982, exported a total of \$1,482,257 according to the official statistics (see Appendix II - p. 5). But, this figure does not represent the real value, in that there is a percentage of production exported illegally. The principle importing countries are Germany, Switzerland, U.S.A., and Italy (see Appendix II - p. 6). However, we deem that Bolivia could be positioned for a major breakthrough in the creation and production of brandable, high quality, consumer products for export, by focusing on the innovative utilization of its valued natural resources and its craft skills (weaving, knitting, metal, and woodwork, etc.) as there is a wealth of trained and easily trainable workers of great natural ability.

But, if Bolivia's craft products are to journey well from the village market to the world market, they must be innovative and reflect the times. The fundamental

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problem is not how to sell the products being made, but rather what products to make which will sell.

The fine craftsmanship of Bolivia is the most tangible evidence of its cultural heritage and is its most valid long term showcase. Craftsmanship however, while it continues to draw heritage from the past, must be attuned to the present and applied to new products to attract a sophisticated international market. Craft skills are to be viewed as to their applicability to what we wear, what we live with, and what we use in our daily lives, needs which are essentially served by the clothing, textile, and home furnishing industries.

Our times are characterized by rapid changes. Change creates the demand for new products, new directions for traditional products, new tastes and attitudes which accelerate the wheels of productivity. This productivity supports more people, raises the standards of living and stimulates creativity, which, again in turn, leads to greater productivity.

By focusing on product innovation, quality, styling, packaging, promotion and marketing, Bolivia's present exports in the handicraft sector cannot but skyrocket.

Since the increasing per capita expenditure for consumer goods is being spent on high style, high performance merchandise, producers of unique goods of quality and styling can approach the international market with something more than volume and price. A successful export-product economy must operate in a competitive international market and therefore must be aware not only of what is acceptable in such a market, but must produce uniquely differentiated goods, in order to minimize competition, if not eliminate it altogether.

High quality, high performance merchandise is the least subject to fluctuations of international economies, as can be witnessed by the fact that in 1982, a period of world recession, consumer preferences went to the more expensive quality goods. Retailers which carry merchandise for the lower end of the market, such as Woolworth, were forced to close many stores. The quality market will eagerly

accept and, if necessary, will pay high prices to obtain products of distinctive, beautiful and original design and high craftsmanship, such as Bolivia could be eminently capable of producing. The products must, however, be of quality materials and every stage must be carefully controlled, so as to meet the rather exacting requirements of markets which are used to technically perfect products.

A vertical integration from raw material to the development and production of unique products and their marketing, provides Bolivia's handicraft, fashion, accessory, and home furnishing industries with the ability to maintain control of their entire production at every stage. Therefore, they not only can be flexible in the face of changing international demands, but are in the ideal position to determine new ones.

In focusing on craftsmanship, one does not by implication exclude machines, since the aim is to develop products which utilize both the handicraft skills and industrial machines, and thus establish a mutually profitable interdependence between the craftsmen and the industrialists.

Bolivia's products based on crafts could become a most vital and lucrative long term element of the national economy as well as keep unique talents alive and afford a more equitable remuneration as well as personal gratification and fulfillment for all those people who would be displaced, if not encouraged in these pursuits. Since utilization of rural and urban craft skills could provide direct and indirect employment on a vast scale, their application would provide a forceful thrust on Bolivia's prospects for growth as well as the achievement of socio-economic equalization.

Innovative utilization of traditional craft skills for the production of new product lines for export would:

- generate ever-increasing employment opportunities, without altering life-styles;

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- engender greater unit profits, since exports are increased on the basis of unique end-products, rather than on low-cost production basis;
- communicate a quality image to the "Made in Bolivia" label;
- obtain a more balanced development between rural and urban areas;
- generate foreign exchange.

### NEW APPLICATIONS OF TRADITIONAL CRAFT SKILLS

We find that Bolivia abounds in highly developed craft skills, which can be utilized in the development and production of unique quality products for a successful bid of what could become a significant share of the international market for such goods.

Craft products in the world market are normally differentiated through design, color, texture, and workmanship. When, however, the skills and materials with which they are crafted, are used inventively, the products become unique. Such products become trendsetters and, as such, capture the most lucrative segment of the market, in that they enjoy a near monopolistic position, with greatest unit profits.

To illustrate possible new directions for product differentiation, we asked Bolivian craftsmen to execute rough samples, which are mere indications of the innumerable possibilities of variations of materials, colors, textures, and designs which can be developed in each instance. We sought new directions, not only as a first stage of differentiation, but as a device to include craftsmen of different skills to share in the production of a final product. During our visit, we initiated the process of product differentiation by developing:

1. new applications of traditional skills;
2. new type fabrics;
3. new combinations of materials.

We find that the development and production of isolated products, scattered in diverse sectors, are not only dispersive and economically ineffectual, but lack the impact necessary to get attention and generate a demand in the international market. In our survey, we particularly focused on the applicability of crafts to the apparel industry because:

- it is labor intensive;
- it requires a comparatively simple technology;

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- it is the quickest industry to set up in developing countries;
- there already exists a basic manufacturing infrastructure;
- it is a major manufacturing employer of women; 1/
- it is the most effective and broadest showcase for many craft skills;
- it takes a relatively short time to reach the people whose lives it is finally meant to make more comfortable.

Bolivia's apparel industry should be based on quality products. Once a quality product image has been established, it is advisable to produce, at the same time, less costly product lines, using less costly materials but retaining distinctive styling, in order to reach wider markets.

Fashion, which is the tip of the diamond for today's craftsmanship, not only yields the highest margins of profit, but is also the most arresting vehicle for the packaging of handicraft skills. Fashion receives immediate consumers', buyers' and manufacturers' attention, which is the first essential step in creating a demand not only for the products, but for the materials and skills with which the products were made.

In 1982, in the U.S.A. alone which would be the first target market for the Bolivian products we propose, the total consumers' expenditure for clothing and accessories (excluding footwear) was 98.7 billion dollars (see Appendix II - p. 7). The value of apparel imports was \$8.6 billion in 1983, up from

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1/ In the U.S.A. women make up 81% of the apparel industry work force, the highest percentage of any manufacturing industry. (Source: U.S. Industrial Outlook 1983 - U.S. Department of Commerce)

\$7.5 billion in 1982. Between 1972 and 1982, the value of apparel imports increased 280%. 1/ Apparel imports in 1982 rose to 69.5% of domestic production and they accounted for 41% of total clothing consumption in the U.S.A. (Appendix II - p. 8). Imports have taken increasing shares of such markets as coats, jackets, blouses, shirts, and sweaters. In general, during 1982, women's wear and certain segments of the market performed better, such as woven rather than knit goods, suits, and coats for the professional woman, men's sports coats, separate trousers, activewear, and shirts (see Appendix II - p. 9, 10, 11).

Changes in social structure and lifestyle influence the demand for apparel. As the postwar baby boom generation matures and enters the high-median earnings age, apparel manufacturers will face a more mature market demanding better quality garments. Wool products have risen in popularity relative to cotton and man-made fibers in recent years as a result of consumer "trade up". With a given percentage of income to be spent on textile products, consumers are willing to pay higher prices for fewer goods that they believe are of a higher quality. Wool is perceived to be such a good.

The tactic that prevailed throughout the apparel pipeline, from fiber producers to manufacturers, was to maintain tight control over inventories by holding production in line with current inventories, in order to reduce the siphoning of profit by high interest expenditures. Retailers too operated with less inventories and were obliged to greater product selectivity and preferred those apparel products which offered modern and functional designs, in exciting new materials, with the best craftsmanship.

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1/ Source: U.S. Industrial Outlook, 1983-1984

The elements of differentiation for materials used by the apparel and accessories sectors, as illustrated by our samples, are, in most instances, also applicable to the home furnishing industry as well, which Bolivia should develop, since an ever increasing amount is being spent annually on quality furnishing for homes, hotels, office buildings, theatres, etc.

U.S. imports of furniture alone have more than quadrupled since 1972 and in 1983 was close to \$1½ billion. 1/ A number of positive factors can be expected to stimulate the demand for home furnishings, such as increasing residential construction, home sales, the growing number of young adult and elderly single households and two-earner families. The number of Americans that will reach the prime housebuying age of 30 to 45 during this decade will rise to 42 million, up from 30 million in the 1970's and 22 million in the 1960's. 2/ This age group tends to move into higher income brackets, and in past years has spent more on home furnishings.

The size and style of household furniture is changing to accommodate owners of smaller sized homes and apartment dwellers. In order to provide affordable housing, home builders are constructing smaller homes. The median living area of new homes completed in 1981 was 45 square feet less than in 1980, and 105 square feet smaller than new homes in 1978. 3/

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1/ Source: U.S. Industrial Outlook, 1984

2/ Source: U.S. Industrial Outlook, 1982

3/ Source: U.S. Industrial Outlook, 1982

Manufacturers are now producing smaller sofas and love seats, multi-purpose furniture, wall systems with drop-down desks and storage space, and downsized reclining chairs.

The electronics boom has created a need for furniture engineered to hold the weight of a variety of electronic products, including television sets, cassette recorders and video disks, stereo sets, video games and cartridges, and home computers, as well as comfortable upholstered pieces for optimum viewing and listening.

Important changes have taken place in the structure of the wood cabinet market. Particularly favorable to wood is the shift away from metal cabinets, which dominated the market in the 1950's, but now have 3 percent or less.

With regard to leather and leather products, imports continue to increase their share of the U.S. market. The value of U.S. imports rose from \$4.47 billion in 1982 to an estimated \$5.1 billion in 1983. Imports of luggage and personal leather goods in 1983 (leather and sheeplined clothing, handbags, purses, gloves, etc.) reached \$1,273,100,000. 1/

Nonrubber footwear imports were \$2,810,000,000. Sixty-eight percent of all U.S. nonrubber footwear imports in 1982 came from 3 countries - Taiwan, Korea, and Italy. The large increases in footwear imports from Korea and Taiwan had been expected following the removal of import quotas. Increases from Italy, a developed country, can be attributed less to labor cost advantages than to the strong U.S. dollar and other more complex factors, including styling that is responsive to the market. The developing countries' share of total U.S. leather and leather products imports in 1982 was 65 percent, or \$2.9 billion. 2/

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1/ Source: U.S. Industrial Outlook, 1984

2/ Source: U.S. Industrial Outlook, 1983

In the manufacturing of leather products all operations, except for those on certain types of molded luggage, are highly labor intensive and can be performed more cheaply overseas. The import-to-apparent consumption ratio for the group slightly exceeded 40 percent in 1982 (up 10 percent in the past five years). The ratio was highest for leather wearing apparel, at an estimated 62 percent in 1982; for handbags, the ratio was 52 percent; for luggage, 30 percent; for leather gloves and mittens, 27 percent; and for personal leather goods, 27 percent. 1/

In 1983, costume jewelry imports into the U.S. reached \$220 million up from \$195 million in 1982. 2/

The development and production in Bolivia of new quality products for export, cannot but have an indelible rub-off effect on products intended for the domestic market which will stimulate domestic trade as well.

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1/ Source: U.S. Industrial Outlook, 1983

2/ Source: U.S. Industrial Outlook, 1984

## MATERIALS WITH GREATEST POTENTIAL

The basic raw materials which would be utilized in the making of product lines we propose for the garment, accessories, and home furnishing industries would be sheep, wool, llama, and alpaca hairs, hides, wood, and tin (as pewter).

### Sheepwool, Alpaca, and Llama hairs

According to a 1980 INFOL study, 1/ approximately 7½ million sheep yielded about 2¼ million kg. of wool, about 2,000,000 llamas yielded ¾ million kg. of hair, and 316 thousand alpacas yielded approximately ¼ million kg. of hair. Vicuna hair was used extensively in the prehispanic and colonial periods, but its utilization is no longer permitted since the vicuna population was threatened with extinction. However, as a result of conservation measures, by 1981 the number of vicunas increased to 5,226 2/ and according to some estimates, by the 1990's there will be about 50,000 vicunas.

### Wood

62% of Bolivia's is forested and abounds in prized woods such as mara, cedro, nogal, morado, roble, tarara, etc. which by and large are not exported as finished products, but rather as lumber to be converted into furniture, panelling, and decorative products. (see Appendix II-p. 12)

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- 1/ Source: Estudio de Factibilidad:(INFOL) February, 1980
- 2/ Source: Sintesis Del Estado Actual Del Proyecto De Desarrollo Rural Integrado Ulla Ulla: Instituto Nacional De Fomento Lanero, 1981

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### Leather

There is a sizeable population of cattle in Bolivia. In the Santa Cruz region alone in 1973, there were over 1 million heads; in the Beni region in 1975, there were an estimated 2,000,000 heads. In 1978 there were an estimated 1½ million goats. In 1973 the estimate of sheep population was 7½ million. 1/ As we have witnessed, first quality leather can be produced in Bolivia. 2/ However, the finest leather is exported, legally and illegally. The value of legally exported leather in 1982 was \$1,692,700 (see Appendix II - p. 12). The percentage of first grade leather, now available, is nonetheless sufficient to enter the quality product export market.

The prized raw material resources of Bolivia place it in a privileged position because the commercial value of a product is not only determined by the quality of craftsmanship but it is also measured by the value of the material which embodies the skill.

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1/ Source: Informativo Economico De Bolivia:  
Rene Gonzalez, 1979

2/ A large percentage of skins are not of the quality required for better products due to holes, marks, etc.

CRAFT SECTORS WITH GREATEST IMMEDIATE POTENTIAL

In 1982 Bolivia's population was estimated at about 6 million (54% rural - 46% urban). The total labor force was estimated at 2 million (53% rural - 47% urban).

In 1980 the number of people engaged in small scale enterprises and handicraft production was estimated at 196,000. However, this figure does not include the rural people who are engaged in craft activities on a part-time basis, which brings the estimated number of urban and rural artisans to 250,000 - 300,000 (about 15% of the total labor force). If we include the families of these artisans, the number of Bolivians who would be affected, in some measure, by artisanal activities is 1½ million. 1/

According to a 1979 study, 64% of rural women spend some time in the production of crafts and other wares; 28.9% make these goods for their own use, 22% for sale, and 14% solely for sale. 2/

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1/ Source: Artesania Y Pequena Industria En Bolivia - Peter Meier, Instituto Latinoamericano de Investigaciones Sociales, ILDIS, Quito, 1982

2/ Source: Rural Bolivian Women: An Underserved Constituency - Creative Associates, July 1979

For this report the team had samples prepared by Bolivian artisans of different skills, in a very limited time. 1/

They are meant exclusively to show how traditional skills can be utilized inventively as a first step toward product differentiation, and are only intended to illustrate new directions, and not intended to be utilized in their existing state. They are beginnings and not points of arrival. However, they represent the first vital step in the development of new products, which will extricate the handicraft sector from its present low end of the market position.

Of the major craft skills, the following offer the greatest immediate potential for employment generation, in the development and production of unique quality products in the apparel, accessories, and home furnishing sectors.

#### HANDLOOM WEAVING

The handloom textiles of Bolivia, which during the Inca and colonial periods were so highly valued as to be presented as tributes, are a tangible evidence of a traditional skill which is still alive today. As Teresa Gisbert has observed, the abstract designs of the Machas weavers, the birds of the Potolo weavers, the naive and figurative representations of the Llallagua weavers, and the surrealistic monsters of the Leque weavers can be compared to the geometric compositions of Vasarely, the simplicity of Rousseau and the surrealism of Miro. 2/ However, textiles of

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1/ The actual samples are with the USAID/Bolivia Mission

2/ Source: El Arte Textil En Bolivia - Instituto de Estudios Bolivianos, 1982

traditional design would have an extremely limited application in products for an international market. (photos 1, 2, 3, 4, 5, 6, 7)

There are some handloom textiles which could be utilized as they are. (photos 8, 9, 10) For example, the "Bayeta de la tierra" (photos 10), the hand-spun, hand-woven sheep wool cloth made throughout Bolivia, could be utilized for a variety of garment lines for both men and women. (photo 11)

We gave a sample of an English mill-made fabric (photo 12) to a craftsman who wove a cloth (photo 13) which shows that it is possible to reproduce any geometric design no matter how intricate. Photo 14 illustrates how a weaver has been able to translate an abstract painting, by architect Gustavo Medeiros Anaya (photo 15) into a textured fabric with a bas-relief effect not present in traditional fabrics. Photo 16 further illustrates the weaver's ability to transfer a modern fabric design into a textile. Photos 17, 18, 19 show the great variety of textures which can be obtained.

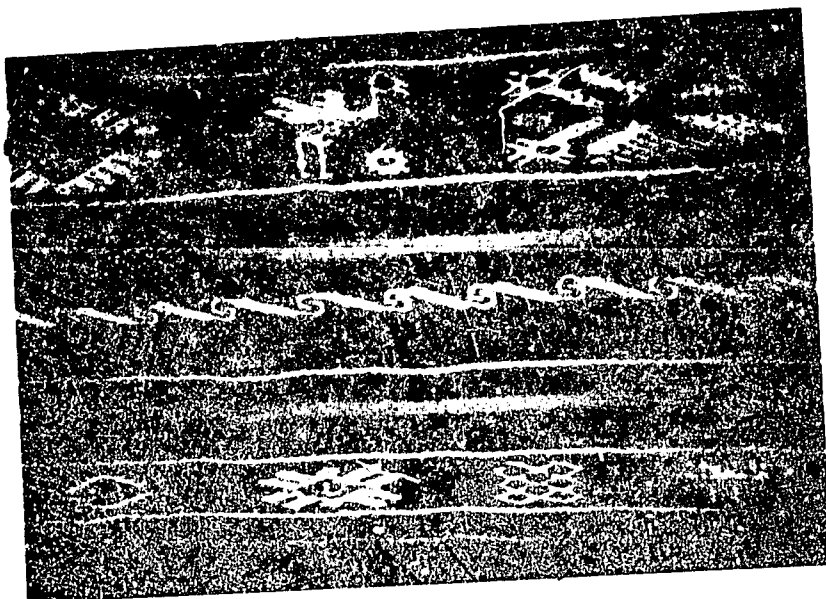
These samples are mere indications of the enormous variety of handloom fabrics which can be developed. The fabrics can be used for women's wear and men's wear. For women, garment lines could range from suits (sketch 1), to casual wear (sketch 2), to separates, to sportswear, etc. For men, garment lines could include casual jackets, slacks, sport shirts.

To widen the market, parallel to the product lines with handcrafted components, less expensive but still distinctive lines should also be produced entirely by industrial machines, which would not compete but complement each other. This would provide textile and garment manufacturers with a singular opportunity to enter or expand the export market.

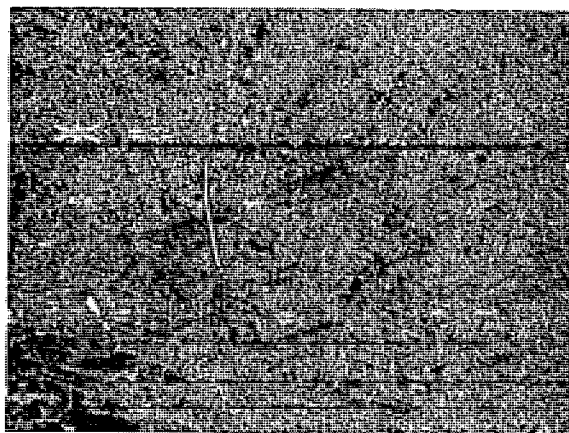
Photos 20, 21, 22 show knit fabrics which were made for this report on industrial machines, combining alpaca with man-made fiber. We used two types of

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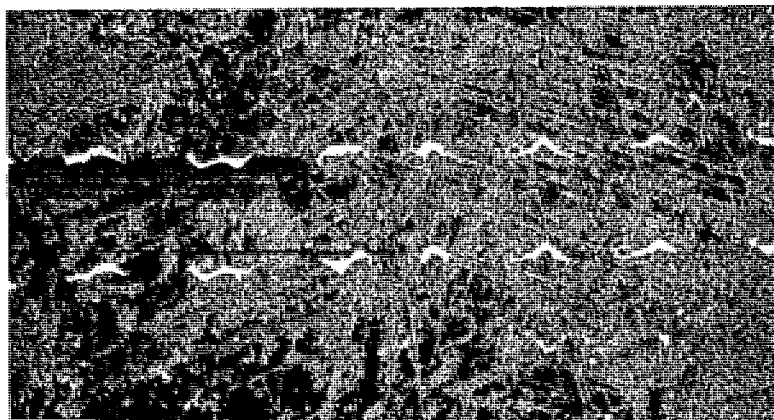
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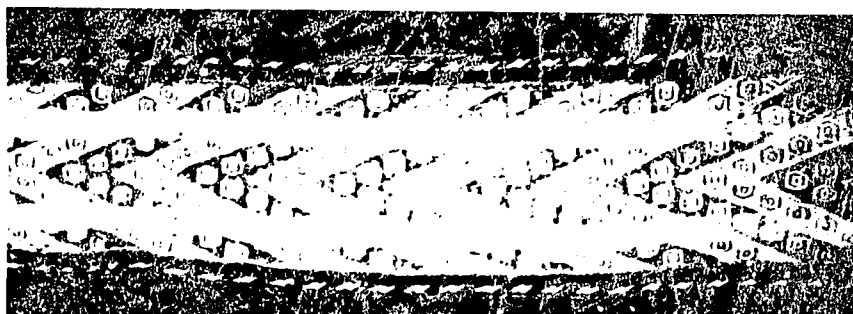
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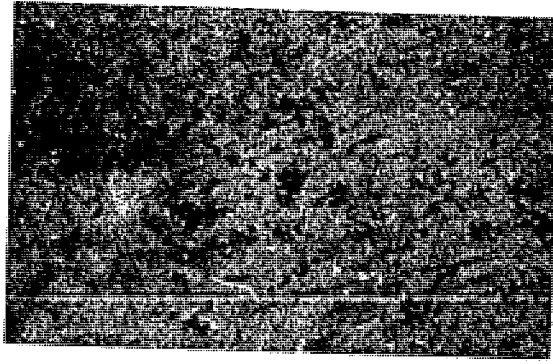


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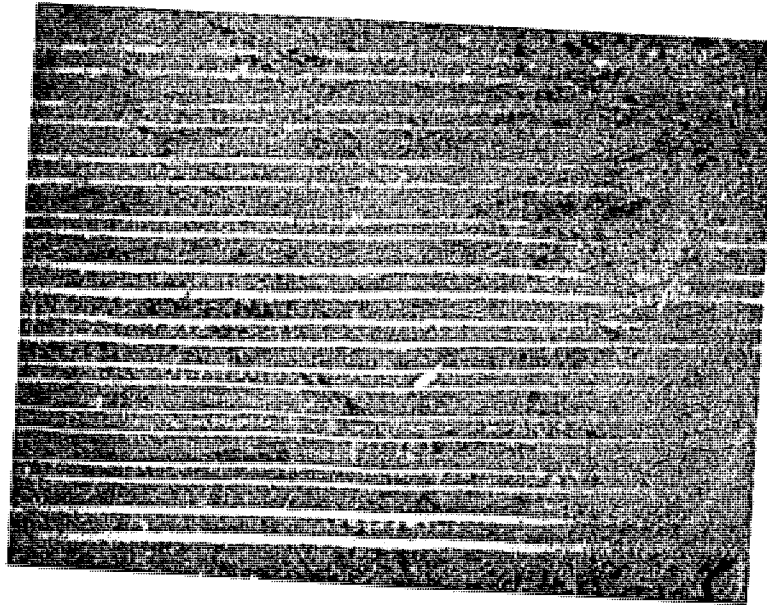


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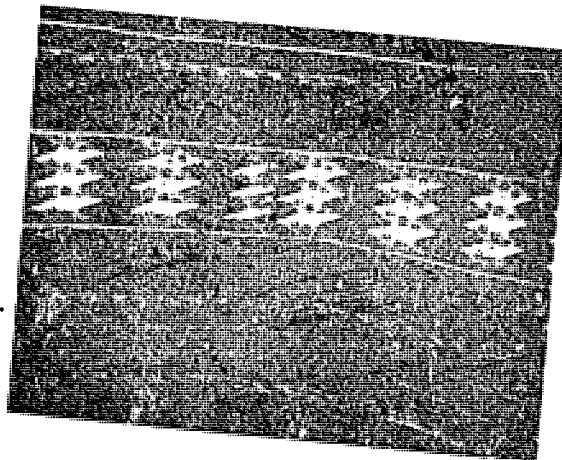
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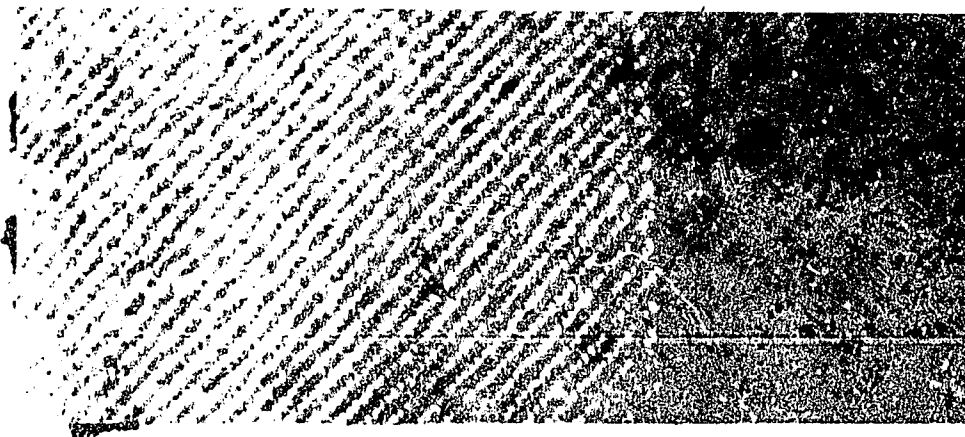


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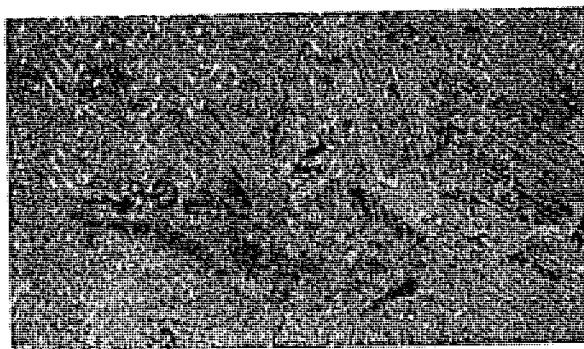
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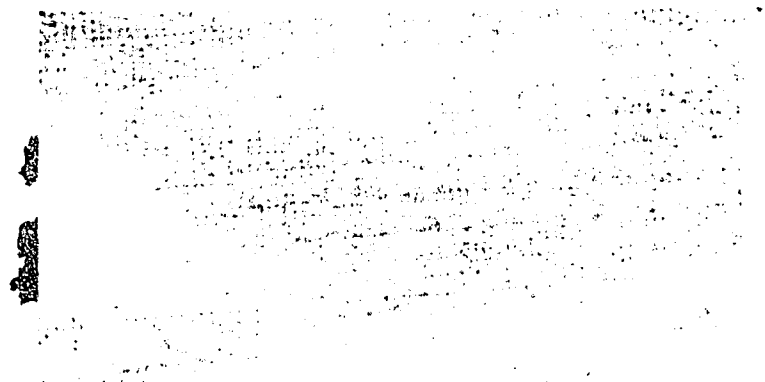
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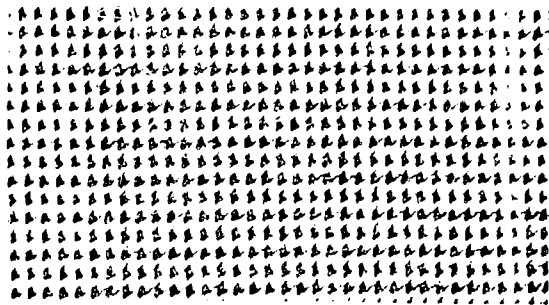
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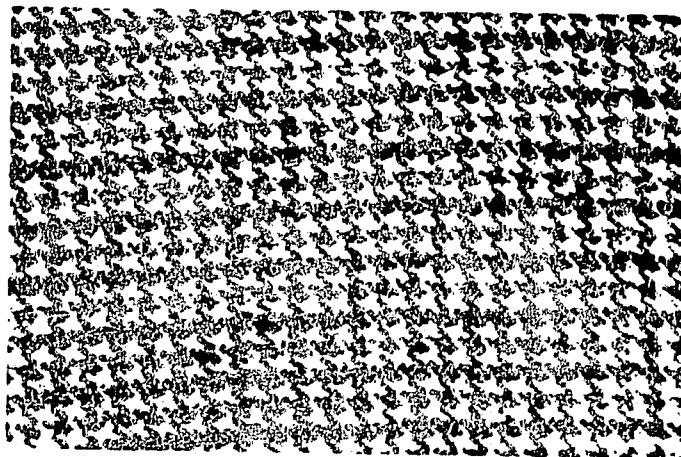
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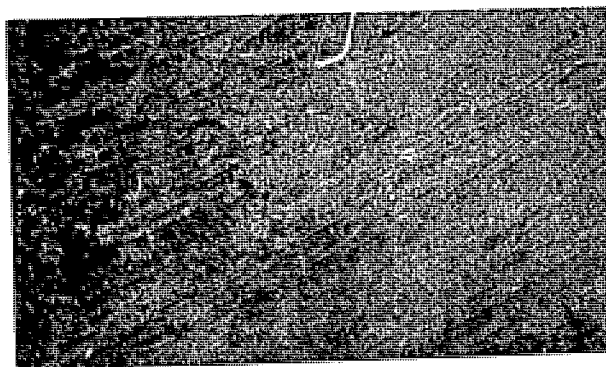
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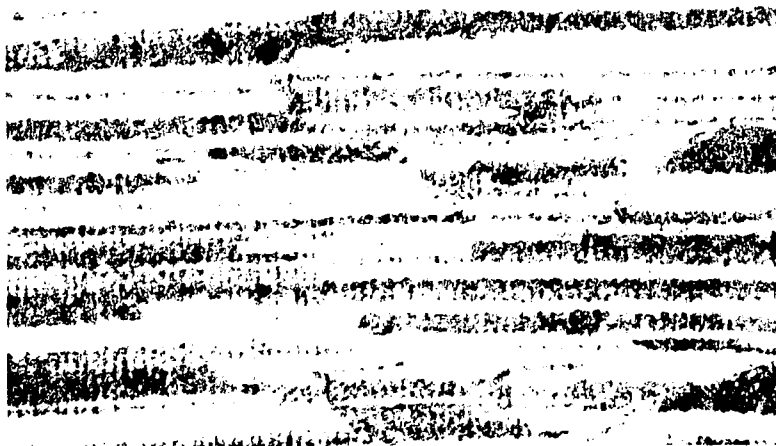
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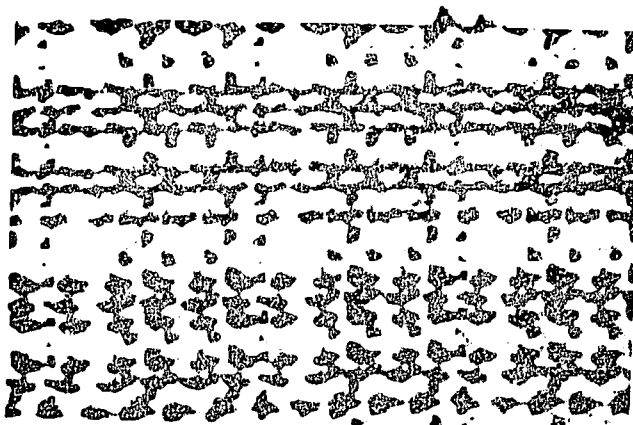
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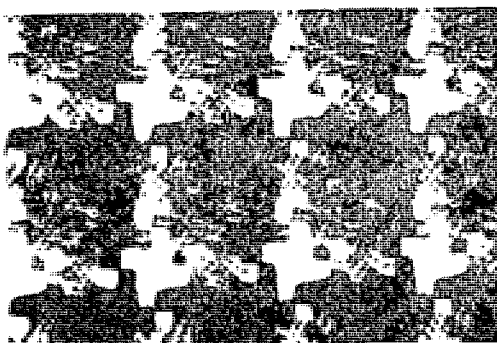
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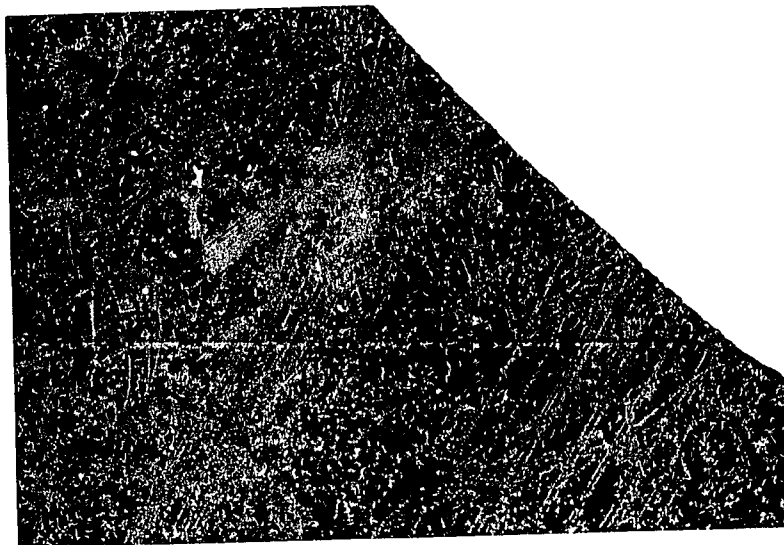


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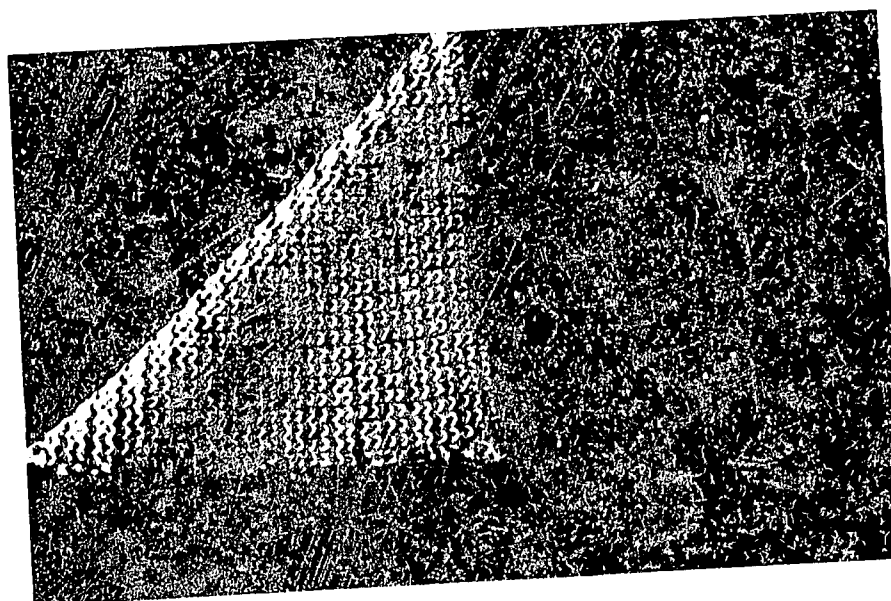


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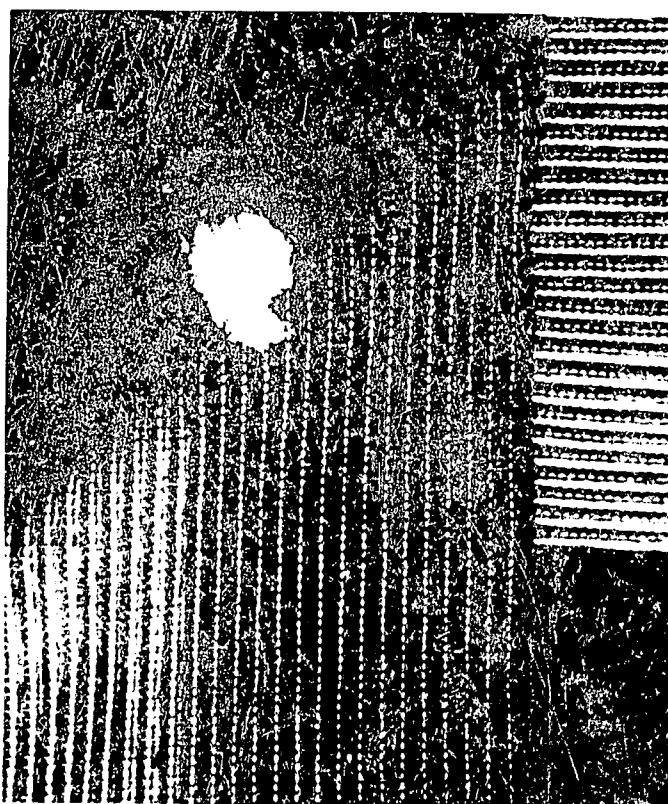
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20.



21.



22.

SKETCH 1

9.



72.

SKETCH 2



alpaca yarn; photo 23 shows the yarn presently utilized, and photo 24 shows the yarn which was developed for us which gives a more interesting texture. These types of reversible fabrics could be used for many product lines, for men and women (sketch 3).

### KNITTING

Handknitting is a widespread skill which is presently used, primarily, in the making of sweaters of fine craftsmanship. However, by and large, the end products are characterized by folkloristic motifs, but it would be easy for such skillful artisans to knit components for a garment line of tops, from the casual to the dressy (sketches 4, 5).

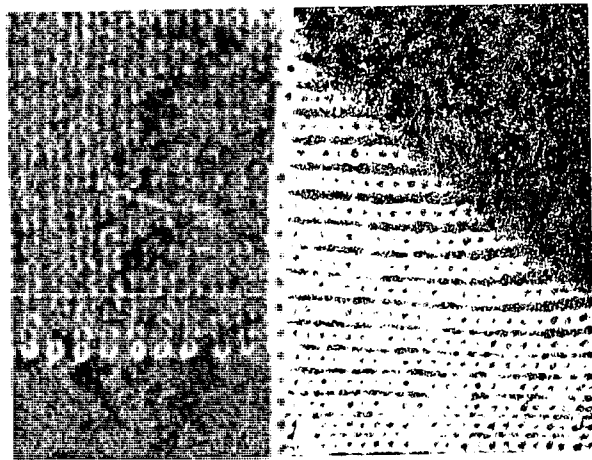
Knitting machines, operated manually, are progressively being adopted and some entrepreneurs are furnishing them to rural artisans for their production. In this sector as well the end products are mainly limited to sweaters, but products lines could range from tops (photos 25, 26), to separates or coordinates (sketch 6), in a variety of stitches and designs (photos 27, 28).

### METAL CRAFT

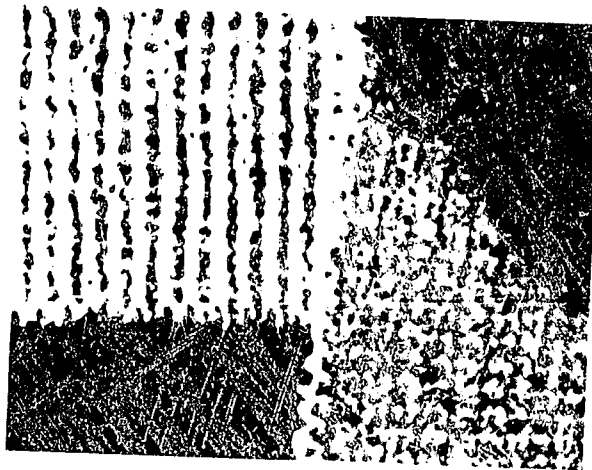
Pewter, throughout the world, is traditionally used for products such as tableware, trays, candlestick holders, vases, and mugs. In Bolivia, these items are either copies of European or American classic pieces or products heavily decorated with the traditional symbols of their past (photo 29). This skill can be applied innovatively as is illustrated by the following samples:

- photo 30 shows the combination of pewter and copper as an element of design;
- photo 31 & 32 show pewter inlaid on wood;

./...



23.



24.



25.



26.



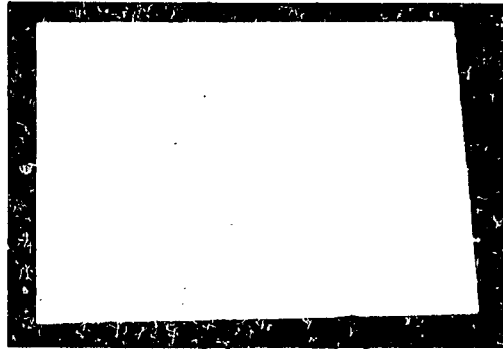
27.



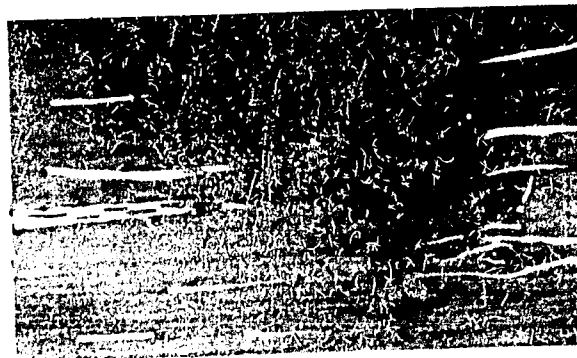
28.



29.



30.



31.



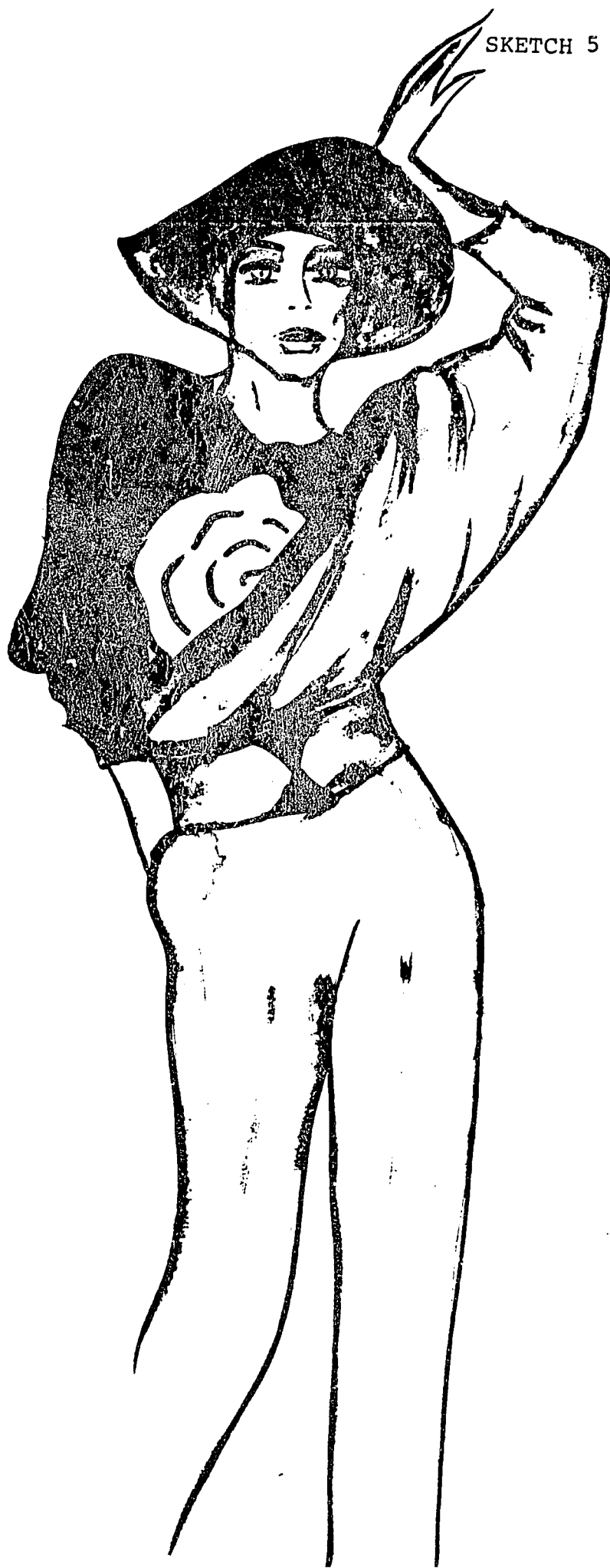
32.







SKETCH 5



SKETCH 6



- photos 33 & 34 show hammered pewter combined with wood;
- photo 35 shows squares of pewter which have been linked together to permit flexibility.

The application of these directions would extend the utilization of pewter to many new product lines from garments (sketch 7), to accessories such as purses (photo 31), costume jewelry, belts (photo 36), shoes (sketches 8 & 9), umbrella handles, to home furnishings such as tables, lamps, etc. (sketch 10).

#### WOOD CRAFT

This fine skill which is now primarily utilized for the making of ornate furniture in the classic Spanish tradition (photos 37 & 38) and for folkloristic decorative objects (photo 39), could be utilized not only for home furnishings (sketches 11 & 12), but for accessories (buckles, buttons, purses, bracelets, etc.).

#### FURRIERS CRAFT

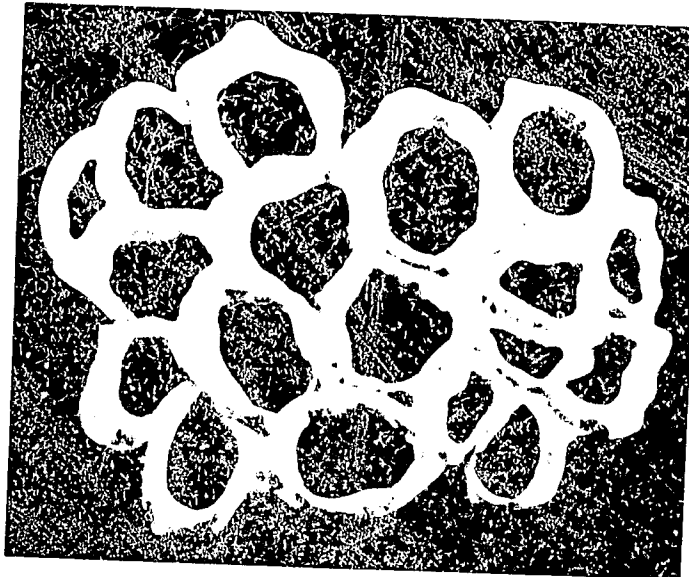
At present sheepskins are mainly utilized for the making of bedspreads, carpets, wall hangings and pillow covers (photo 40). However, this skill could be utilized for coats, jackets, for casual and sportswear.

#### LEATHER CRAFT

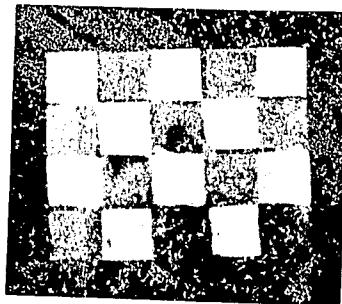
This skill is now mainly utilized for ordinary jackets, coats, and accessories such as bags, belts (photo 41), etc. However, the fine supple leathers could be utilized, either alone or in combination with fabrics or knits, for stylish garment lines to much greater advantage (photo 42 and sketches 13 & 14).



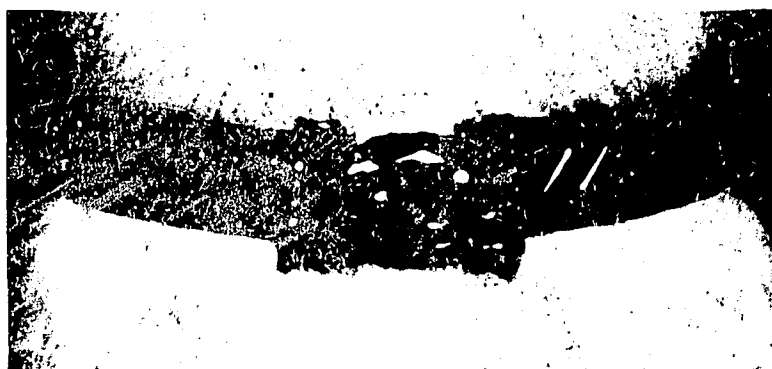
33.



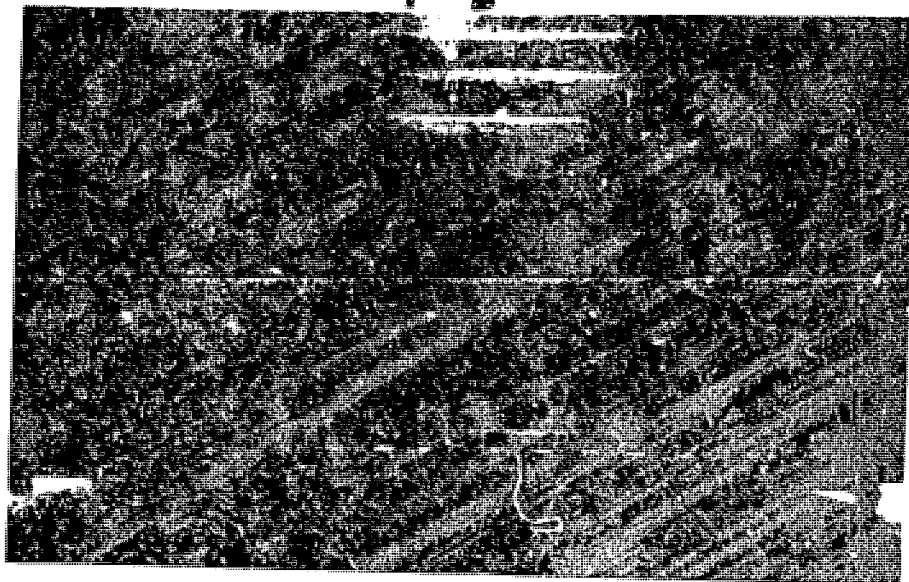
34.



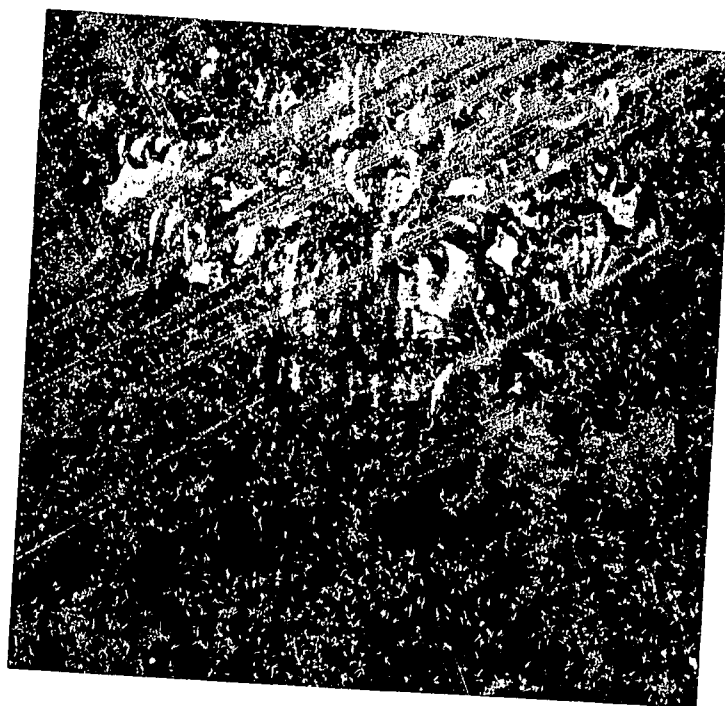
35.



36.



37.

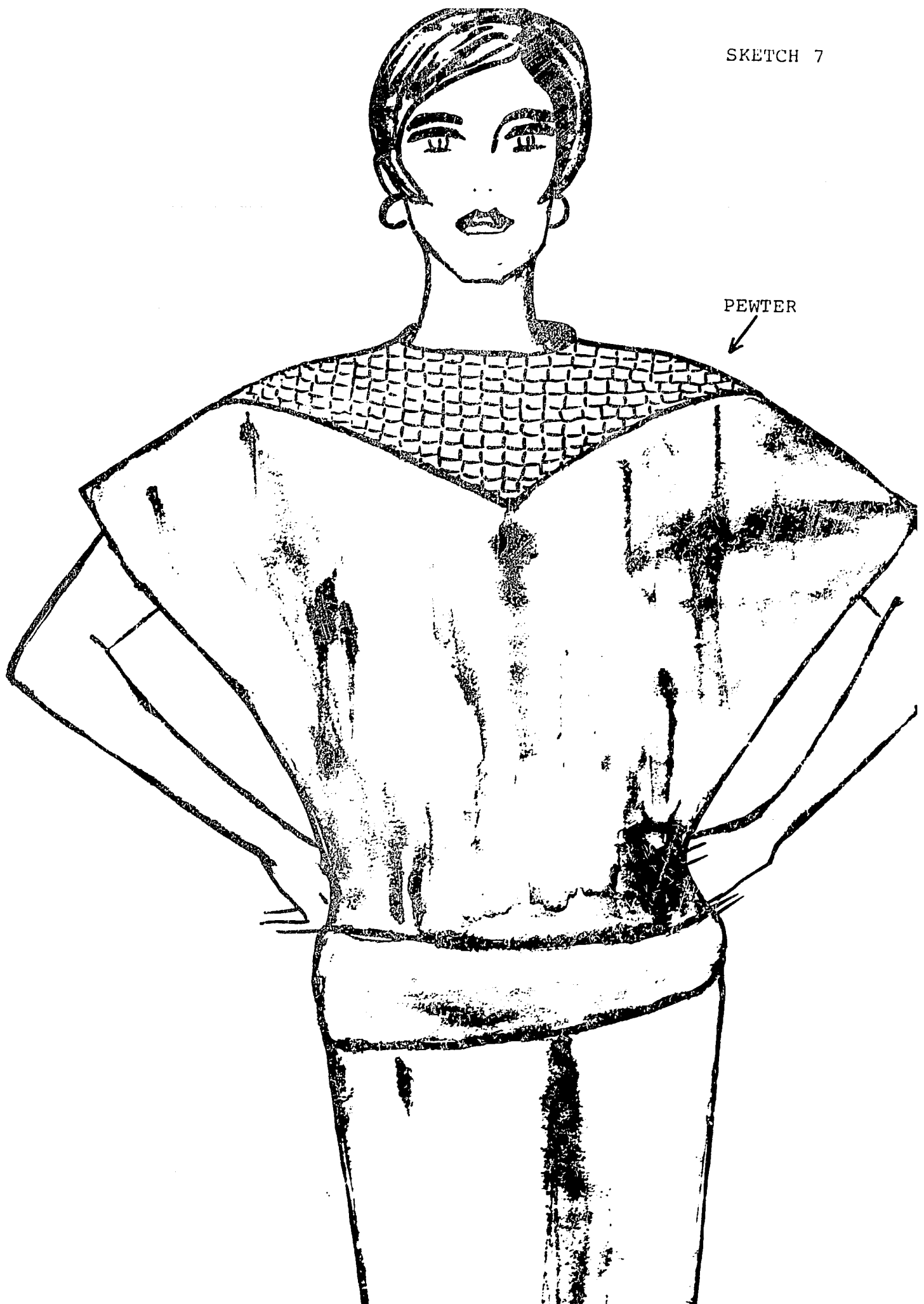


38.



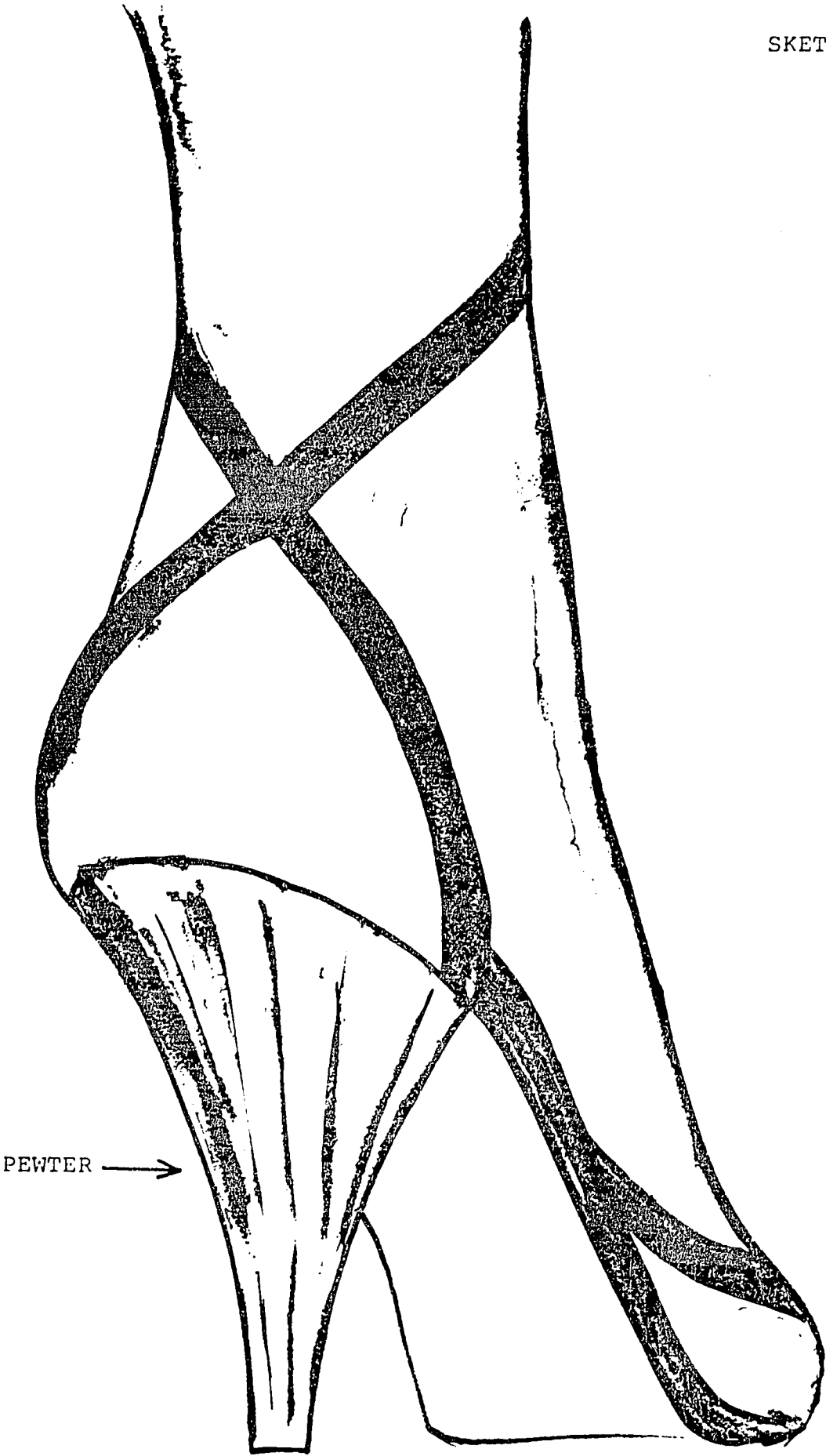
39.

SKETCH 7

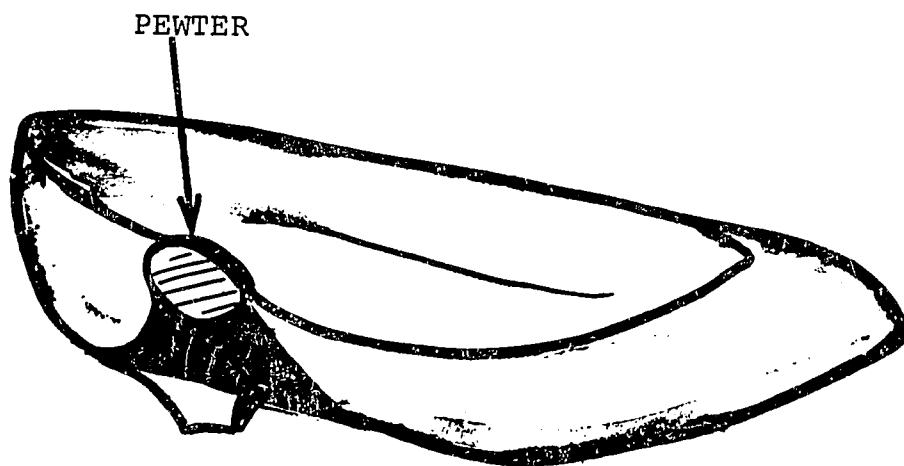
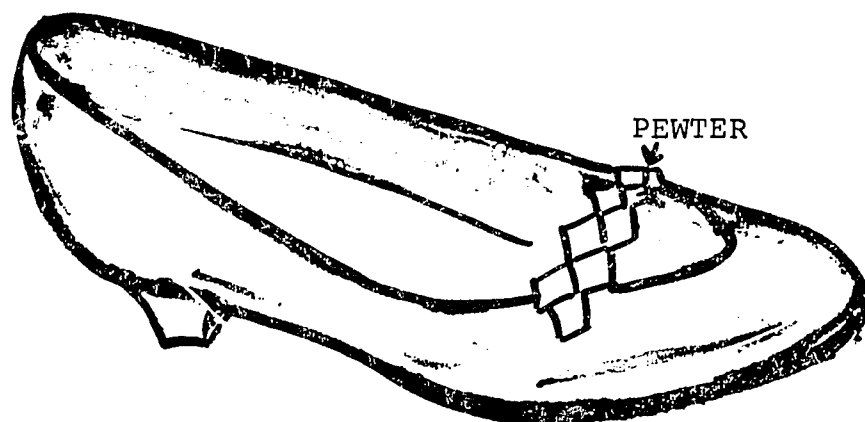


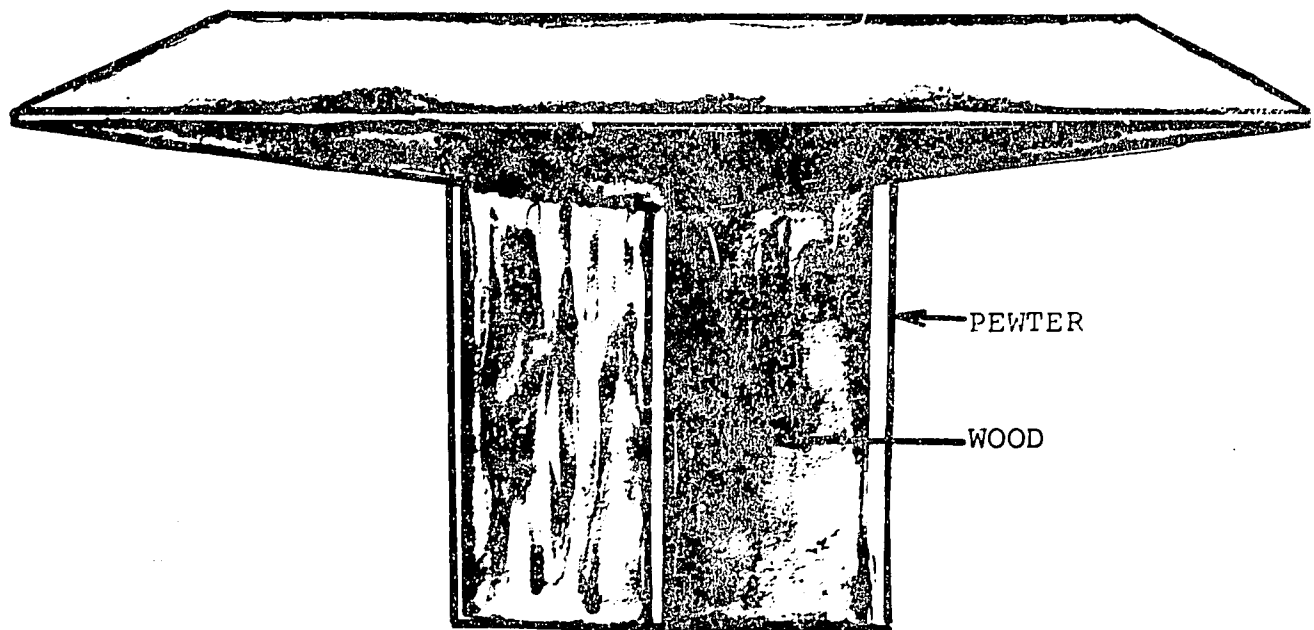
PEWTER

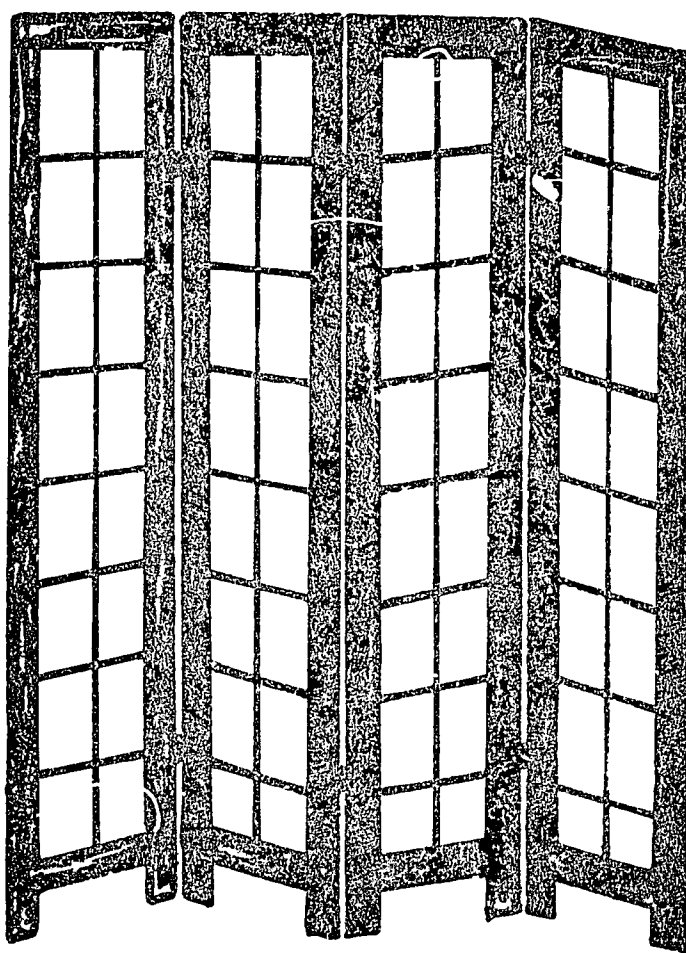
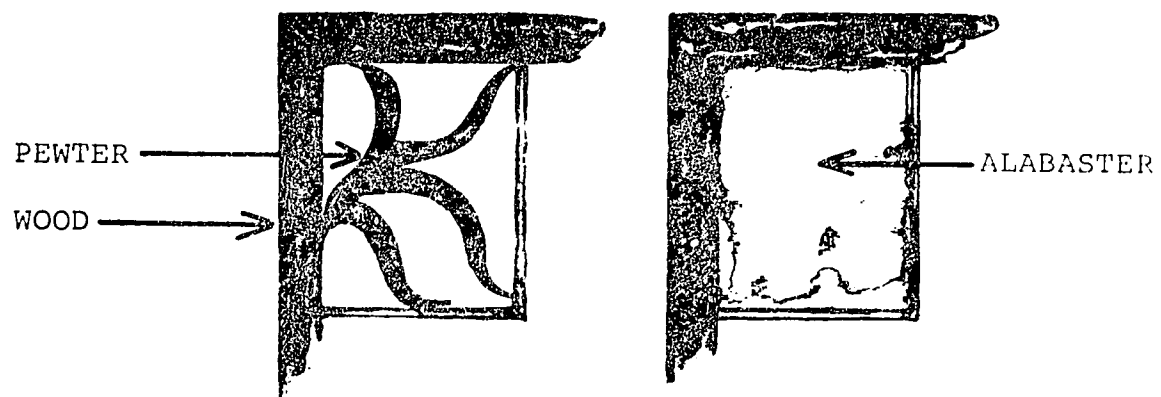


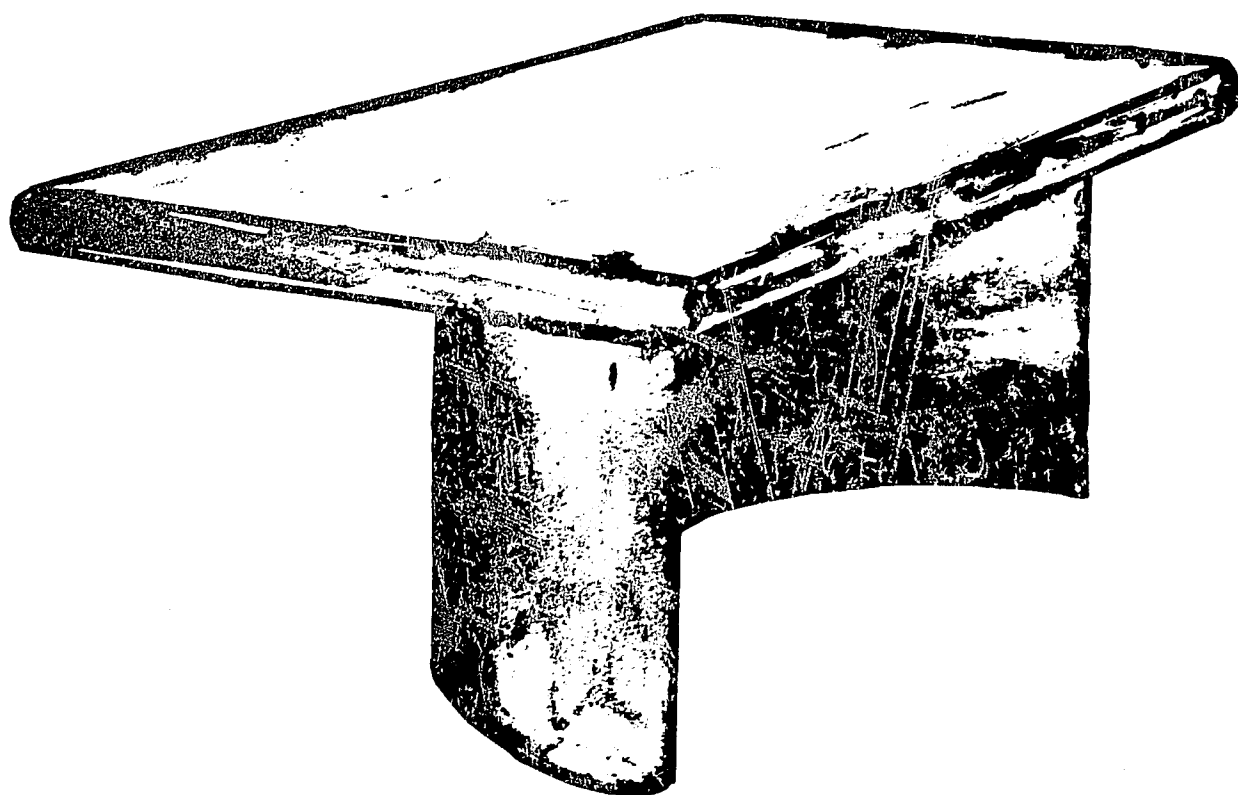






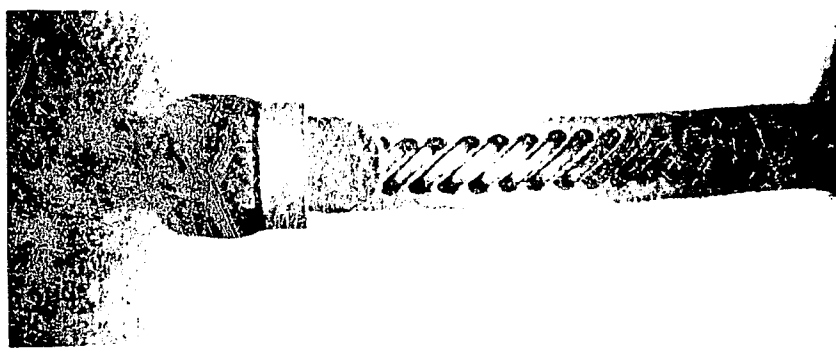








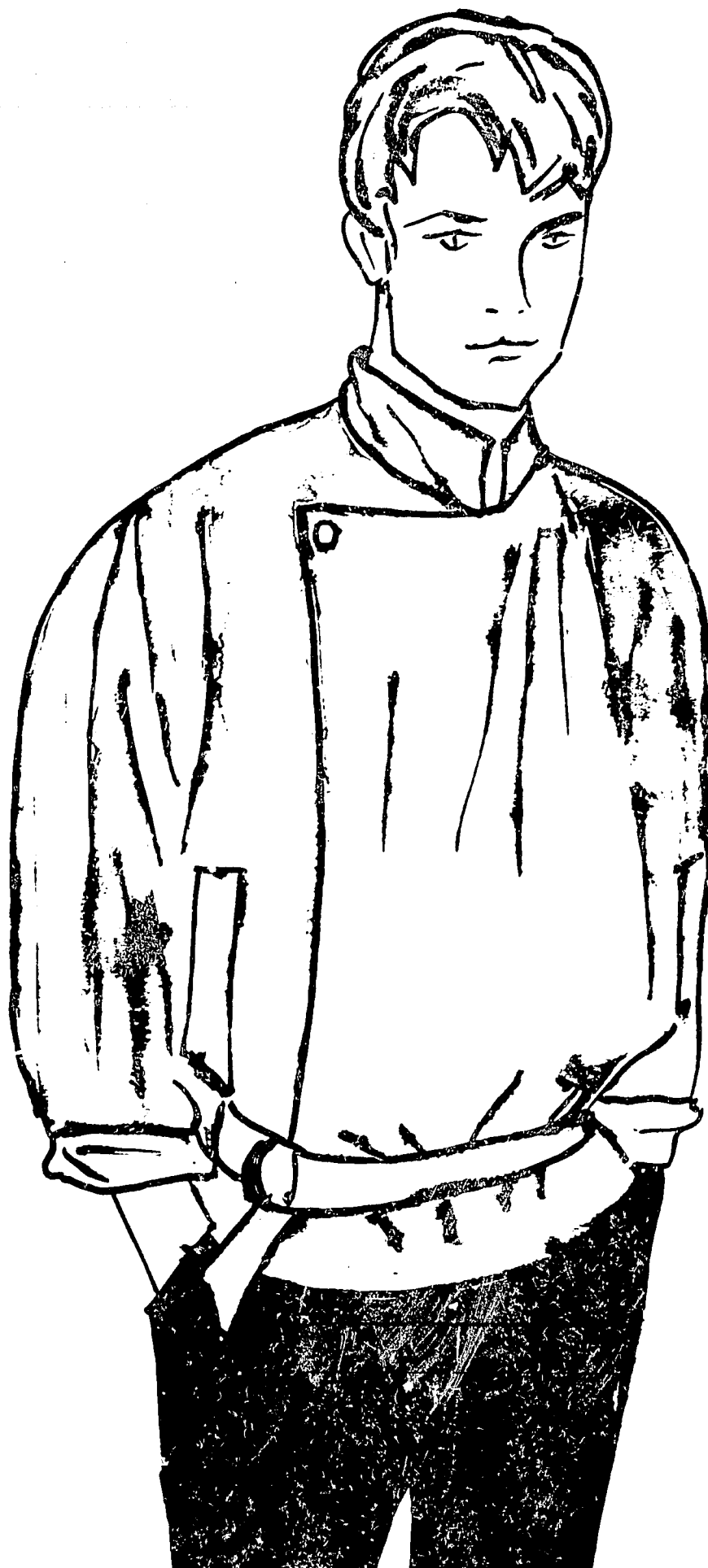
40.



41.



42.





COSTUME JEWELRY CRAFT

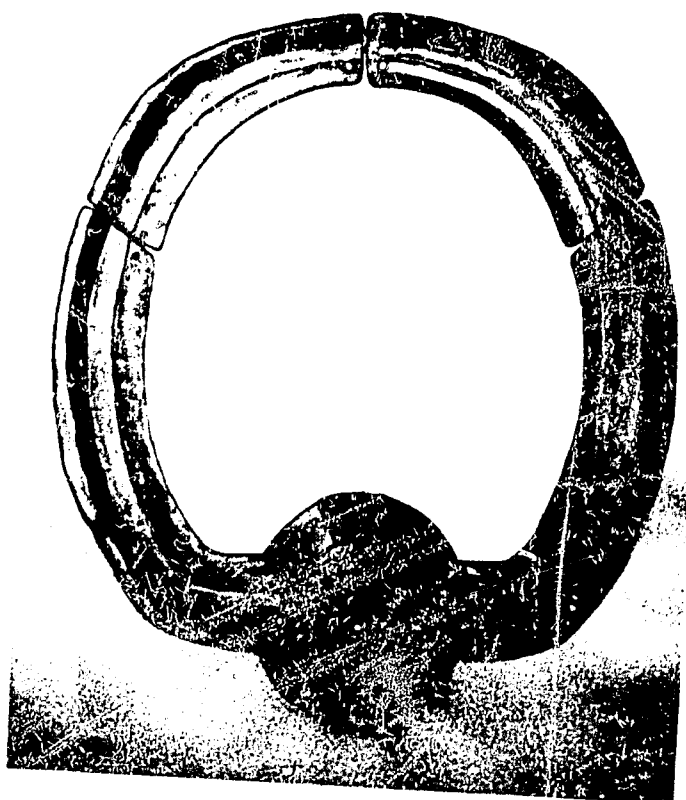
The highly skilled gold and silversmiths could apply their craftsmanship to pewter and copper for high quality costume jewelry, buckles, buttons, etc.

Although the number of artisans who make enamel are few, their skill and creativity is remarkable and could mark the birth of a new industry (photos 43 & 44).

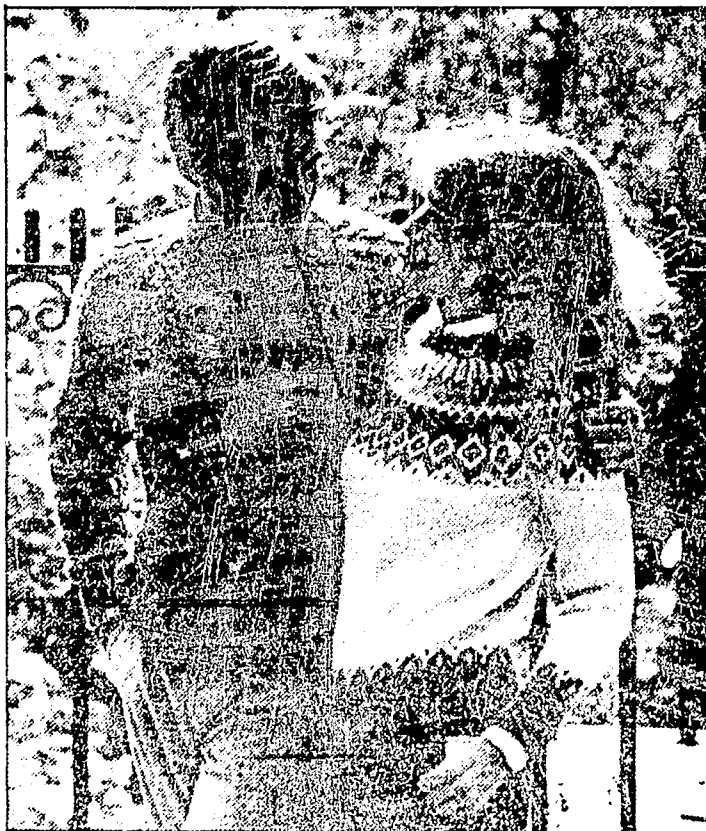




43.



44.



### Treasures from the Andes: Our Handknit Alpaca Sweaters

Related to the llama, the alpaca is found strictly in the highlands of the Andes mountains of Peru and Bolivia. The high, moist altitudes produce an extremely soft, luxurious wool that is among the most resilient and durable of natural fibers. Each of our beautiful alpaca sweaters is individually hand made by highly skilled knitters and, depending on the intricacy of stitch and design, requires between 20-40 hours actual work. We are pleased to be able to offer limited collections of these unique sweaters that can truly be appreciated as works of art.

|| Men's fisherman knit. Taupe, 175.  
|| Women's Fair Isle. Natural wools, 135.  
|| Dyed wools, 150.

 **ROOTS**

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Bolivian producers of the type of sweaters shown in the preceeding advertisement, receive an average of \$25. These same sweaters fetch \$135 to \$175 for the retailer because of the craftsmanship and material and not styling. The store buyer is able to purchase at a low price because it is a buyers market. If one producer will not meet the buyers price there are many producers of the same type of sweaters who will. If however, Bolivian producers also added unique styling, the 400%+ margin of profit which the market will bear, will have to be shared with the Bolivian producer. A women's knit suit, in rayon and wool, styled by Adolfo, retails at Saks Fifth Avenue, at \$1800.



*Imagine a kiss of softest peach. A color of confection. A color to delight. This, precisely, is the hue that captivated the designing eye of Adolfo; and this is the gentle temptation that resulted.*

*A suit to lift the spirits towards the fresher, lighter elegance of the season. The cardigan jacket lit with a rose silk flower, and mock wrap skirt in rayon and wool kalimousse knit. The vee-neck blouse with tie, in peach silk jacquard. The ensemble for sizes 4 to 14; \$1800. In the Adolfo Boutique, Third Floor. New York only.*

*Monday through Wednesday, Adolfo will personally present his collection at SFA in New York. Join us for informal modeling each day from 12 to 4.*

### HANDICRAFT PRODUCTION INFRASTRUCTURE

We find that production of handcrafted finished products and components throughout Bolivia would not pose great problems other than coordination and quality control, since there already exists a basic infrastructure for craft production in rural and urban areas through:

1. Private Voluntary Organizations such as Fotrama (Maryknoll fathers), the Adventist group of Machacamarca, the Yamparaes Parish weavers, etc.;
2. Cooperatives and Associations of artisans such as the Alpauquita Weavers' Association, "La Imilla" Knitters' Association, etc. (see INBOPIA list - Appendix II - p. 13)
3. Workshops which are constituted by one or more craftsmen in a specialized sector in the employ of a master craftsman, such as "Artesanias en Pielés" in La Paz, Artesanias Merino in Cochabamba, etc. (see Appendix II - p. 1-4)
4. Firms which are enterprises financed and administered by entrepreneurs, who employ urban and rural artisans, such as Artesanias Titicaca Ltd., Suri Export, etc. (see Appendix II - p. 1-6)

## INDUSTRIAL INFRASTRUCTURE

In 1977, among the members of the National Chamber of Industries, the number of firms involved in sectors of production which would concern this report were as follows:

- 139 (15%)                      textiles and garments
- 95 (10%)                      metal products
- 97 (10%)                      wood and wood products
- 59 (6.4%)                    leather and leather products
- 7 (0.8%)                      millinery

These industries are concentrated in La Paz, Cochabamba, Oruro, Santa Cruz and Tarija. 1/

During our survey we visited a sample number of small and large scale industrial enterprises in the yarn, textile, garment, accessory, and home furnishing sectors and we assessed them on the basis of:

- type of products
- quality of present products
- potential for quality upgrading
- production layout
- degree of quality control
- working facilities
- length of experience
- potential for expansion

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1/    Source: National Chamber of Industries  
                  "Directory - Guide of the Bolivian Industry",  
                  1977

- quality of management
- production flexibility
- entrepreneurship

We visited:

Hilanderias Bolivianas "HILBO" S. A.	(yarns)
Textiles Punto Blanco	(textiles and garments)
La Modelo	(shirts, blouses and garments)
Tomy	(tanning)
Macubol	(tanning)
Schohaus	(pewter)
Irmar	(pewter)
Carsu Ltda.	(pewter)
Mobilia ltda.	(home furnishings)
Cuerex Ltda.	(leather garments and accessories)
Mabol S.R.L.	(leather accessories)

Their quality of production clearly indicates that there exists in Bolivia the basic infrastructure necessary to produce quality products for export in the apparel, accessories and home furnishing sectors.

## IDENTIFICATION OF INTERESTED COMPANIES

### AND POTENTIAL INVESTORS

We presented the project concept to craftsmen, craft associations, entrepreneurs, industrialists, bankers, members of Government, Government agencies and Private Voluntary Organizations, artists and members of the press, in La Paz, Cochabamba, Sucre, Potosi and Oruro. Keen interest in the project was expressed by:

Mr. Enrique Daza - INBOPIA  
 Mr. Victor Cayo-Plateria  
 Arquitecto Ana Maria Bravo - INBOPIA  
 Mr. Marcos Iberkleid - Printex Ltda.  
 Asociacion de Artesanos - "LA IMILLA"  
 Artesania en Piel  
 Mr. Carlos Iturralde Ballivian - President Banco Industrial S.A.  
 ALPABOL  
 Mrs. Yolanda Merido de Villalva - C.E.S.E.P.  
 Centro de Promocion de Tejidos Artesanales - Cochabamba  
 Mr. Alberto Pradel Bedregal  
 Mrs. Maria del Carmen S. de Ribero  
 Mr. Marcial Jimenez Alvarez - Irmar  
 Mobilia Ltda.  
 Carsu Ltda.  
 MACUBOL  
 La Modelo  
 Tomy  
 Schohaus  
 Artesanias Titicaca Ltda.  
 FOTRAMA  
 Ing. Eduardo Cattan - INBOPIA  
 Dr. Felix Alipaz Alcazar  
 Mrs. Elizabeth Rojas Toro  
 Mr. Adalberto Kuajara A. - Member of Parliament  
 Arquitecto Gustavo Medeiros  
 Textiles Punto Blanco  
 Suri Export  
 Mr. Jorge Valdes Anez - General Manager  
 Banco Industrial S.A.  
 Hilanderias Bolivianas - HILBO S.A.  
 Mr. Stephen D. Wiles - A.C.D.I.  
 Mr. Matias Kabelitz - Cochabamba  
 Mr. Oscar Vega Lopez - Member of Parliament  
 Dr. Franklin Bustillos - Subsecretario del Ministerio  
 de Planificacion y Coordinacion  
 de Bolivia



### CONSTRAINTS

Although Bolivian craftsmen excell in the application of their skills, it is necessary to upgrade the quality of finish to certain products, in order to meet the standards of the better merchandise markets. Craftsmen might need to receive some specific training, at the beginning, in the production of quality components and products; but, as we have had occasion to ascertain in the process of working with crafts people in preparing samples for this report, it would take a short time for craftsmen to assimilate any new technique required.

There is a limited supply of alpaca due to its illegal exportation. For instance, in 1978 according to official statistics 1/ the total alpaca production amounted to 226,200 Kg., of which 80,700 kg. was exported illegally. Presently, Peruvians pay \$8 to \$10 per kg. of Bolivian alpaca, Bolivian entrepreneurs pay \$6 to \$7 per kg., while INFO<sup>2</sup> does not exceed \$5 per kg. 2/

The supply of quality leathers is also limited due to its legal and illegal exportation.

If the procurement of alpaca and fine leathers depends on the cost factor alone, higher costs would not pose a constraint, since the margins of profit contemplated for the proposed product lines would more than justify the expenditures.

However, the greatest constraint, at the moment, is the discrepancy between the official and free market rate of exchange.

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1/ Source: Estudio de Factibilidad - Instituto Nacional de Fomento Lanero February 1980

2/ Source: Enrique Borda P, Managing Director of Suri Export

## PLAN OF ACTION

We have drawn the following Plan of Action to achieve the most immediate and effective results for the development, production and marketing of unique quality product lines, aimed at the export expansion of Bolivia's handicraft, garment, accessories, and home furnishing industries.

1. We propose the creation of a Center for Fashion and Crafts in La Paz to provide the institutional framework for this project. This Center would be responsible for the administration and supervision of project activities. A primary role will be the liaison with the various groups essential to the project - the crafts people, the designers, the technicians, the manufacturers, and the various organizations involved with crafts, and to ensure an effective, mutually interdependent relationship.

The Center, as an ongoing Institution, would continue to serve as a creative and technical source of supply for the handicraft, textile, apparel, accessories and home furnishing industries, and would provide the promotion and marketing vehicles. To finance these activities, the Center would receive, from its members, 20% of new product sales (10% for the Center to assure its continuance, 5% to the designers and 5% to New Ideas Ltd.).

This Center would be a non-profit legal entity with a Board of Directors comprised of a representative of USAID/Bolivia and prominent Bolivians who would represent the small and large industrial sectors, the craft sector, and the banking sector. An honorary Advisory Board would be comprised of prominent foreign and Bolivian representatives of retailing, artists, and the press. The Board of Directors would appoint a Bolivian as executive director of the Center.

Membership would be open to craft associations and cooperatives, artisanal workshops and firms, as well as yarn, textile, garment, accessory, and home furnishing manufacturers. Membership would be deter-

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mined primarily on the basis of quality of production and organization. The Center would decide, periodically, the admission of new members.

The Center would offer a permanent showcase for Bolivian products, and guide the evolution of these new industries.

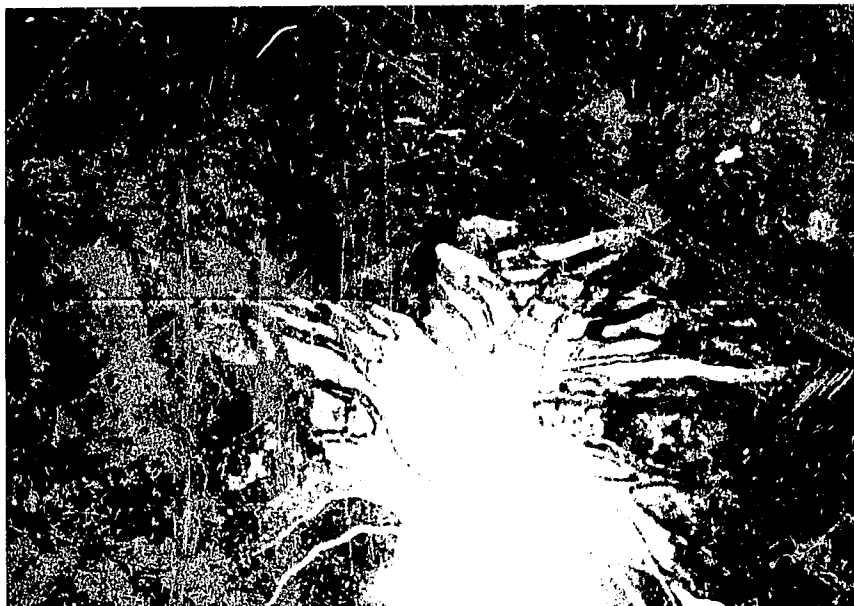
2. As the first step in product development, we propose that, in accordance with a systematic plan, members of the Center, together with specialized foreign technicians, would develop a full range of materials, designs, colors, and textures along the lines previously indicated, but not limited to these.

3. We propose that four top international fashion and interior designers, from Italy and/or France and/or the U.S.A. be enlisted to create the prototypes for product lines, with their respective paper patterns and detailed instructions for execution in Bolivia. The choice of designers would be determined by taking into account each designer's specialization, and the specific market demands to be generated for each proposed product line. Some of the designers to be included should be known for their fabric design as well. The name designers' product lines, made in Bolivia, would insure a degree of market acceptance for these lines.

We propose that six Bolivian designers in the fashion, accessory, and home furnishing sectors be sought out, trained and guided by foreign experts to create product lines, which would reflect Bolivian creativity, by varying and building on what is uniquely Bolivian and by adapting it to the living patterns of other countries. We would further suggest that the wealth of creativity of Bolivian painters be applied to design unique fabrics. (see photos 45, 46, 47, 48, 49)

Presentation of the Bolivian designers' product lines, along with the name designers' lines, also "Made in Bolivia", would become an implicit endorsement of Bolivian skills and creativity.

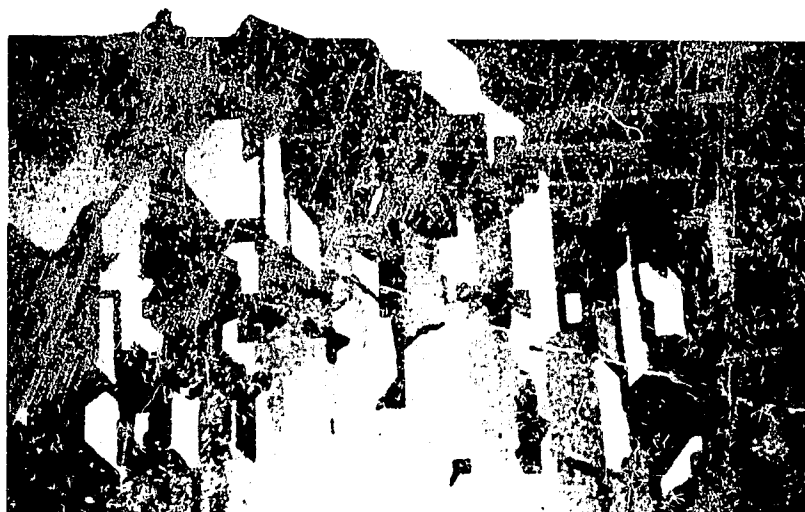
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45,



46,



47.

**Best Available Document**



48.



49.

**Best Available Document**

Though tastes naturally vary, basic trends are usually set by a rather small group of quality ready-to-wear designers in Paris, Milan, New York, and now Tokyo, whose authority is accepted by consumers. These accomplished and responsible professionals do not create in a world of fantasy but, through careful analysis based on years of experience, they design garments to suit a variety of lifestyles. The diverse patterns of living condition the consumers' choice in clothing and exert a strong influence on designers and on the entire manufacturing industry. Although there are a few top designers, who produce general wardrobes, most designers and manufacturers specialize in specific segments such as casual wear, separates, suits and coats, dressy clothes, at home wear, evening wear and accessories. There is also a large men's wear market, and although it is more standardized than the women's wear, a good deal of "fashion" is continually accented. Men's wear is also segmented into specialties such as shirts, casual wear, sports wear, suits, active wear, etc.

The foreign and Bolivian designers' product lines we suggest for Bolivia, are aimed at the top half of the market and would consist of casual wear, separates, at home wear, dressy and evening wear for women, and separates and casual wear for men.

4. The prototype product lines would be made of handcrafted products or components developed by the members with foreign technicians. For production these prototype products or components would be distributed to rural and urban craftsmen, together with all required materials.

To obtain quality products, a rigorous system of testing and inspecting would be established to assure quality at every step of production, from raw materials, yarns, lengths and widths of fabrics, dyes, to dyeing, weaving, knitting, crafting wood, metal, etc. The member's field personnel would check the craftsmen, in their homes or workshops, and inspect the finished components or products. Defects would be repaired by the craftsmen before delivery to manufacturers or receiving departments, where once again they would be inspected.

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5. For production, manufacturers who belong to the Center would assemble the handcrafted components into finished product lines, with the technical assistance and training provided by the foreign technicians as needed.

6. Twice yearly ready-to-wear designers present new product lines, in March (for fall-winter wear), and in September (for spring-summer wear) to retail store buyers, wholesalers, manufacturers, and press (wire services, television, newspapers, magazines, and trade papers), who follow the major trend-setting route from Milan, Florence, Paris, London, New York to Tokyo. What is shown in these cities affects the garment industry throughout the world.

We propose that the fashion lines, made in Bolivia, be presented during the international calendar presentations in Italy or France, and in the U.S.A., in order to launch these products in the European and American markets. Prior to these presentations, the product lines would be previewed, in the U.S.A., for a few selected major national retailers such as Saks Fifth Avenue, Neiman Marcus, and Bloomingdale's, so they may have first choice of the products they would wish their stores to carry.

We do not advise, at the beginning, to show the product lines in minor centers such as Copenhagen, Helsinki and Stockholm, in that the volume of sales, which could be derived, would be very limited, and would not warrant the cost of producing and presenting additional sample lines for these markets. In any event, the better product buyers from Sweden, Finland and Denmark cover the German fairs.

The Munich and Dusseldorf fairs, where considerable sales could be expected, usually overlap with the showings in Italy, which would require the preparation of additional sets of sample lines. The cost of these additional sample lines and presentation costs would be warranted, if Bolivia's production capacity of quality goods, at the outset, could fill all orders received in Italy or France, Germany and the U.S.A. Since it will take time for the Bolivian fashion industry to reach such a production capacity,

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we strongly recommend to limit market presentations to Italy or France and the U.S.A., and concentrate all marketing efforts, at this time, to obtain the major buyers, who cover these showings.

7. Immediately after each presentation in Italy or France and the U.S.A., the sample lines would be shown to buyers at suitable agents' or representatives' showrooms. Subsequently, as production warrants, agents or representatives should be selected in other markets, such as Germany. The agents or representatives would be remunerated on the basis of 10% to 15% of the Bolivian F.O.B. wholesale prices, which will be tacked on. The marketing strategy should insure that first orders be accepted only from the most prestigious retail outlets, such as those mentioned earlier, in order to establish a quality image for the "Made in Bolivia" label, granting them specific model exclusivity in their trading area. In addition, with these retailers who set the merchandise buying trends other retailers follow down the line, arrangements should be made to furnish them, exclusively, with segments of the new product lines to be shown, at their cost, in their stores located throughout the U.S.A. for merchandise promotion and publicity.

8. The proposed product lines should begin to be publicized in the U.S.A. and Italy or France, from the inception of the project, with news and photo releases aimed at creating retail buyer, wholesaler, manufacturer, and consumer interest, through wire services, dailies, trade publications, magazines, television and radio, in order to generate a demand long before the Bolivian products enter the market. Even in the event that demand, at the beginning, could not be fully met, it is to Bolivia's advantage to create such a demand, so that, as production increases, the Bolivian products will be immediately absorbed, rather than have products sit on shelves, waiting for demand to catch up with production.

9. For the home furnishing product lines developed, marketing efforts would be directed toward large retail store buyers, wholesalers, importers, architects, and interior designers, with added market exposure through participation in important fairs such as the National Furniture Show at High Point, North Carolina, etc.



Schematically, the Plan of Action would be implemented in four phases:

- I - Institution of the Center;
- II - Development of yarns, fabrics, and other materials;
- III - Development of finished product lines;
- IV - Production and marketing of product lines.

### SCHEDULE OF IMPLEMENTATION

We estimate that it would take 24 months, from institution of the Center to the launching and marketing of the first product lines.

<u>Phases</u>	<u>Period</u>
- institution of the Center (appointment of Board of Directors, Advisory Board, selection of Director, staff, office space, etc.)	June '84 - July '84
- selection of members and Bolivian designers	June '84 - October '84
- guidance of members and designers	July '84 - May '86
- selection of foreign technicians	July '84
- procurement of raw materials	July '84 - April '85
- development of fabrics and other materials	August '84 - November '85
- showing of materials developed to designers in U.S.A. and/or Europe	August '85
- selection of foreign designers and negotiation of agreements	August '85
- production of materials for making up prototype product lines	August '85 - November '85
- making up of prototype product lines	September '85 - December '85

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- reproduction of prototype product lines                      October '85 - January '86
- preparation and placement of editorial publicity                      June '84 - May '86
- shipment of sample lines to Europe and U.S.A.                      February '86
- selection of sales agents or representatives in Europe and U.S.A.                      February '86
- preselling to selected buyers                      February '86
- Italy or France presentation                      March '86
- U.S.A. presentation                      March '86
- placement of sample lines with sales agents or representatives in Italy or France and U.S.A.                      March '86
- tour of sample lines to major U.S.A. cities                      March '86 - May '86

Although we have scheduled the first sales for February 1986, it may well be that prior to this date, some product lines would be developed to the point that they could already begin to open selected outlets, which would not conflict with the overall plan.

After the initial two year period, new product collections would be designed, produced and marketed in six-month cycles.

THE ROLE OF NEW IDEAS LTD.

New Ideas Ltd. together with USAID/Bolivia would institute the Center. The Center would then contract New Ideas to direct and coordinate implementation of the entire Plan of Action.

Specifically, New Ideas would:

- select and guide the members of the Center, designers, and technicians;
- direct and organize the market presentations;
- direct and organize the publicity;
- direct and organize the promotion;
- direct the marketing strategy and supervise its' execution;
- select and direct the sales agents and/or representatives.

COSTS OF IMPLEMENTATION

(2 year period: June '84 - May '86)

Center:\*

\$ U.S.

salaries	
director .....	
secretarial (2) .....	
clerk/typists (2) .....	
accountant/bookkeeper .....	
driver .....	
office equipment, furniture,	
supplies .....	
car .....	
rental (10,000 sq. ft.) .....	
utilities .....	
maintenance .....	
legal fees .....	
miscellaneous .....	
travel (in-country) .....	

Foreign expertise:

4 foreign designers	
(minimum guarantee against % of	
sales) .....	300,000
14 technicians .....	<u>1,000,000</u>
	1,300,000

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\* This cost shall be determined in consultation  
with USAID/BOLIVIA

./...

\$ U.S.

Marketing, Promotion, Publicity:

2 presentations	
(Europe & U.S.A.) .....	500,000
promotion & publicity .....	150,000
showroom expenses	
(New York and/or Los Angeles	
and/or Europe).....	<u>200,000</u>
	850,000

New Ideas Ltd.:

salaries (4) .....	900,000
travel and sojourn	
(U.S.A., Europe) .....	200,000
N.Y. office expenses.....	<u>75,000</u>
	1,175,000

New Ideas Ltd. expenses & fee	
(minimum guarantee against 5% of	
sales) .....	1,175,000

TOTAL ESTIMATED PROJECT COST .....	<u>3,325,000</u>
(excluding Center)	

## CONCLUSIONS

Notwithstanding the excellent skills of Bolivian craftsmen, the finished products presently being made are not such as to engender a significant quality export market. The same competitive type of products, made with similar materials, but with better design and finish, are being made in Peru, Ecuador, etc.

To continue to expend effort in developing these types of products, as well as endeavoring to develop new markets is anti-economical and cannot constitute a solid base for a long range export-expansion of the quality handicraft, apparel, accessories, and home furnishing industries. In order to extricate these sectors, which have an enormous potential, from their present position, we recommend adoption of the Plan of Action set forth, which has been designed to achieve the following basic goals:

- the establishment of a permanent Center for Bolivian Crafts and Fashion;
- the development of unique end-products based on handicraft skills;
- the transfer of know-how for the production of quality products;
- the transfer of techniques on how to continue to develop such new products;
- the effective promotion and marketing of these products;
- organization of the mechanism for production, promotion and marketing of quality products;
- the establishment of quality Fashion, Accessories, and Home Furnishing Industries;
- the establishment of a quality image for the "Made in Bolivia" label.

./...

We are confident that the Plan of Action will put many hands to work with satisfaction and profit, and that these hands will produce quality products which can strongly and proudly compete with the best from other countries, because they would be guided by a continually creative force, which will weigh the balance between the ordinary and the extra-ordinary.



APPENDIX I

### ACKNOWLEDGEMENTS

For their cooperation in the preparation of these samples, we wish to extend our deepest appreciation to:

Daisy U. de Wende - Artesanias Titicaca Ltda.  
Ing. Raul Valda Ibanez - Textiles Punto Blanco  
Ing. Rene G. Meier - Hilanderias Bolivianas "HILBO" S.A.  
Marcial Jimenez Alvarez - Irmar  
Mrs. Monica de Prudencio - Carsu Ltda.  
Carlos Schohaus, President - Bolivian Pewter Mfg., Co.  
Alberto Pradel Bedregal - Estudios "TRAMMA"  
Mr. Maximo Charcas  
Maria del Carmen S. de Ribero  
Margo de Wende - Artesanias Titicaca Ltda.  
Mr. Cirilo Machaca

APPENDIX II

LISTA DE EMPRESAS POR SECTOR DE ACTIVIDAD

PRODUCTO	REPRESENTANTE	FIRMA	
ARTESANIAS	Daysi de Wende	ARTESANIAS TITICACA Sanchez Lima 2320 Cas. 2933 Tel. 324811 - 329592 La Paz	
	Alina Bazairra	ARTESANIAS PUMA PUNKU Av. 16 de Julio 1800 CAs. 2733 Telf. 324113 La Paz	
	Apolinar Camacho	BOL AMERICA LTDA. Yanacocha 342 Cas. 2118 Telf. 320916 La Paz	
	Gabriel Loza	ARTESANIAS EN CUERO CUEREX Socabaya 229 Cas. Telf. 330675 La Paz	(R)
	Guillermo Aguilar	ARTESANALES KOLLA Eloy Salmón 417 Cas. 2938 Tel. 357577 La Paz	
	Gloria Gamarra	ARTESANIAS KIPUS San Salvador 1287 Cas. 7177 Tel. 365720 - 325971 La Paz	(R)
	Guy M. Coutand Pionneca	INTI EXPORT Cas. 1097 Tel. 30785 Santa Cruz	(R)
	Luis Carlos Solar	GAVIOTA S.R.L. Plaza 14 de Septiembre 0238 Cas. 838 Telf. 21323 Cochabamba	(R)
	Mario Enrique Borda Plaza	ARTESANIAS BOLIVIANAS SURI Juan de la Riva 1531 Cas. 193 Tel. 360515 La Paz	
	Basilio Vargas	ASOCIACION DE ARTESANOS Q'ANTATI Av. Baptista N°955 Cas. 2822 Telf. 359462 La Paz	



## ARTESANIAS

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ASOCIACION DE SERVICIOS ARTESANALES  
Y RURALES "ASAR-AMERINDIA"  
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Telf. 22423  
Cochabamba

Arsenio Nina

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Tel. 329330  
La Paz

Jorge Flores Tordoya

INDOAMERICA LTDA. (R)  
Aspiizu 752 Cas. 2829  
Telf. 373718 TX 2298 bv Indocable  
La Paz

Gerald Fischer

CASA HISPANICA  
Cas. 3782 Telf. 40402  
Cochabamba

Graciela Vda. de Ramirez

ARTESANIAS EN PIELES (R)  
Felipe Bravo 882 Cas. 1769  
Telf. 341528  
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Hans Georg Kaczmarczyk

ANDINO INTERNACIONAL LTDA.  
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LA LANA LTDA.  
Yanacocha 1046 Cas. 7077  
Telf. 341583  
La Paz

Juan Alencar Macias

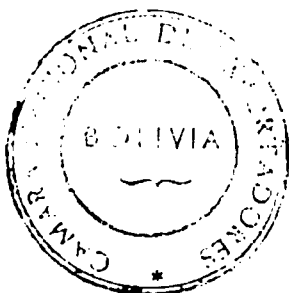
PENTA LTDA  
Fernando Guachalla 452 Cas. 8302  
Telf. 351139  
La Paz

Raul Aigner Castellanos

SIREX LTDA.  
Juan de la Riva Edf. Alborada 10° piso  
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Telf. 354314  
La Paz

Hans George Kaczmarczyk

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CUERO ANDINO OBST LTDA (CANDIN)  
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## ARTESANIAS

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Jose Luis Nuñez B	AN LUIS S.R.L. (R) Calle Yanacocha 301 Cas. 20913- 20469 Telf. 325498 La Paz
Felipe Galarza Castro	GAMA D'OR Av. Arce Hotel Sheraton Telf. 362951 La Paz
Leandro Laruta	LEANDRO LARUTA HILARI (R) Calle Chiquitos 2317 La Paz
Pfacido M. Soliz	MERINO (R) Ladislao Cabrera E-0378 Telf. 25189 Cochabamba
Richard Allan Oswald	RICHARD ALLAN OSWALD (R) Av. Illimani 1817 Telf. 325948 Cas. 20161 La Paz
Cristal de Bernal	KKOYA (R) Simon Bolivar 1545 Cas. 20157 Telf. 350837 La Paz
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Jenny de Ergueta	EXPORTADORA NACIONAL DE HENNY ERGUETA (R) Los Nardos 437 Telf. 790684 Cas. 35291 La Paz
Sacarias Coca Soria	ARTESANIAS SUMAC INTI (R) Pasaje Manco Kapac Telf. 28630 Cas. 1419 Cochabamba
Oscar Alcocer	MARB OSCAR ALCOCER (R) M. Pinilla 273 Cas. 6158 Telf. 371822 - 326582 La Paz



## ARTESANIAS

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(R)

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Achumani Calle 1½ Esq. 29  
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La Paz

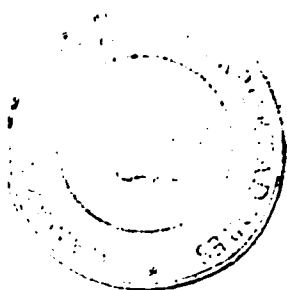
Guillermo Aguilar S.

TALLER ARTESANAL EN PELETERIA  
Eloy Salmón 417  
Telf. 341523 - 365476  
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(R)

Cristina Diaz

TEJIDOS A MANO CRISTINA INTI ART  
Batallón Colorados No. 162  
Telf. 327015  
La Paz



MINISTERIO DE INDUSTRIA COMERCIO Y TURISMO  
INSTITUTO BOLIVIANO DE PEQUENA INDUSTRIA Y ARTESANIA

CUADRO DE LAS EXPORTACIONES EFECTUADAS EN LOS ULTIMOS 5 ANOS  
POR RUBROS (en \$ U.S. dolares)

RUBROS	1978	%	1979	%	1980	%	1981	%	1982	%
Tejidos	1,755.955	60	1,968.759	77	2,477.157	80	925.779	27	1,205.064	81
Peleteria	244.979	8	375.481	15	311.452	10	195.724	6	115.981	8
In.Musicales	56.237	2	63.242	2	79.758	3	30.482	1	53.666	4
Art. Cuero	150.322	5	88.371	3	108.710	4	66.809	2	14.411	1
Jugueteria	8.001	0	10.537	0	28.253	2	18.491	1	54.141	4
Ceramica	19.873	1	20.338	2	13.672	0	18.122	0	3.691	0
Trabj.Madera	25.756	2	14.191	1	23.084	1	9.108	0	5.882	0
Oesteria	1.377	0	4.399	0	2.112	0	659	0	167	0
Peltre	538.537	18	-0-	0	-0-	0	2.161	0	378	0
Orfebreria	67.641	2	2.261	0	6.971	0	6	0	1.262	0
Textiles	-0-		-0-		-0-		6.240	0	13.256	1
Miscelaneos	-0-		-0-		-0-		-0-		2.945	0
Traj. Metal	-0-		-0-		-0-		-0-		49	0
Otros	63,938.82	2	4.553	0	13.499	0	2,183.562	63	11.364	1
	<u>2,931,616.82</u>	<u>100</u>	<u>2,552.132</u>	<u>100</u>	<u>3,034.668</u>	<u>100</u>	<u>3,459.089</u>	<u>100</u>	<u>1,482.257</u>	<u>100</u>

DIVISION DE ESTADISTICA  
La Paz 28 de Diciembre de 1983



MINISTERIO DE INDUSTRIA COMERCIO Y TURISMO  
INSTITUTO BOLIVIANO DE PEQUENA INDUSTRIA Y ARTESANIA

EXPORTACION DE ARTESANIAS TIPICAS POR: PAIS  
SEGUNDO SEMESTRE DE 1983

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No. de Ord.	PAIS	No. de Expt.	Cantidad piezas	Valor en \$ U.S.
1	U.S.A.	38	6,356	43,614.37
2	Venezuela	1	492	171.48
3	Panama	1	115	565.44
4	Suiza	11	9,783	60,609.17
5	Alemania	37	33,163	148,278.58
6	Colombia	2	590	1,105.50
7	Canada	8	1,625	6,503.41
8	Japan	1	90	770.00
9	Inglaterra	4	283	2,105.05
10	Austria	6	4,200	17,223.80
11	Italia	8	5,671	22,618.36
12	Francia	3	1,297	7,259.00
<hr style="border-top: 1px dashed black;"/>				
	T o t a l e s	121	62,785	310,780.46

DIVISION DE ESTADISTICA  
La Paz, Diciembre de 1983

*Personal Consumption Expenditures*  
(in billions of current dollars)

	1978	1979	1980	1981	1982 <sup>a</sup>
Total .....	1,346.5	1,507.2	1,667.2	1,843.2	1,952.2
Clothing and accessories <sup>1</sup>	77.6	82.7	87.3	95.4	98.7
Clothing and accessories as a percent of total ..	5.6	5.5	5.2	5.2	5.1

(in billions of 1972 dollars)

	1978	1979	1980	1981	1982 <sup>a</sup>
Total .....	903.2	927.6	930.5	947.6	954.2
Clothing and accessories <sup>1</sup>	62.4	65.2	66.6	70.8	72.0
Clothing and accessories as a percent of total ..	6.9	7.0	7.2	7.5	7.5

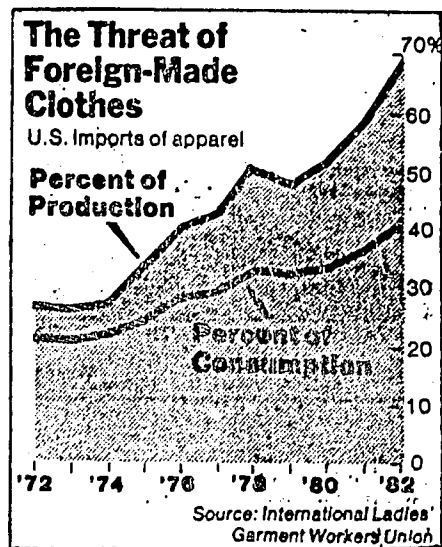
<sup>1</sup> Excludes footwear.

<sup>a</sup> Estimated based on the first nine months of 1982.

**Apparel and Other Textile Products (SIC 23): Trends and Projections 1972-82**

(in millions of dollars except as noted)

Item	1972	1977	1979	1980	1981 <sup>a</sup>	1982 <sup>a</sup>	Compound annual rate of growth 1972-82
<b>Industry data</b>							
Value of shipments <sup>1</sup> .....	27,810	40,245	43,030	45,782	49,989	51,569	---
Value of shipments (1972 \$) <sup>a</sup> .....	27,810	30,560	29,759	29,715	30,370	30,122	0.8
Total employment (000) .....	1,368.2	1,334.4	1,306.2	1,307.3	1,298.0	1,260.2	-0.8
Production workers (000) .....	1,198.3	1,156.8	1,129.3	1,129.6	1,117.6	1,077.6	-1.1
Average hourly earnings of production workers (\$) .....	2.53	3.55	3.97	4.25	4.63	4.88	6.8
Capital expenditures .....	363.4	456.6	523.8	607.7	---	---	---
<b>Trade</b>							
Value of exports <sup>1</sup> .....	309.6	524.1	772.1	1,000.6	1,032.1	778.3	---
Value of imports <sup>1</sup> .....	1,982.6	3,649.7	5,015.0	5,702.8	6,756.1	7,536.4	---
Export/shipments ratio .....	0.011	0.013	0.018	0.021	0.021	0.015	---
Import/new supply ratio <sup>a</sup> .....	0.067	0.083	0.104	0.111	0.119	0.128	---



Source: International Ladies' Garment Workers Union

**Women's and Misses' Suits and Coats (SIC 2337): Trends and Projections 1972-82**  
(in millions of dollars except as noted)

Item	1972	1977	1979	1980	1981 <sup>1</sup>	1982 <sup>2</sup>	Compound annual rate of growth 1972-82
<b>Industry data</b>							
Value of shipments <sup>3</sup> .....	1,805	2,913	3,053	3,196	3,543	3,683	---
Value of shipments (1972 \$) <sup>3</sup> .....	1,805	2,665	2,576	2,600	2,654	2,451	5.1
Total employment (000) .....	75.9	84.7	81.3	78.1	75.1	69.6	-0.9
Production workers (000) .....	64.9	72.7	70.9	67.6	63.9	58.6	-1.0
Average hourly earnings of production workers (\$) .....	2.77	3.86	4.29	4.47	4.85	5.17	6.4
Capital expenditures .....	16.4	22.0	29.6	28.9	---	---	---
<b>Product data</b>							
Value of shipments <sup>4</sup> .....	1,443	2,302	2,228	2,392	2,594	2,806	---
Value of shipments (1972 \$) <sup>4</sup> .....	1,443	2,220	2,013	2,123	2,147	2,064	3.6
Product price index (1972 = 100) .....	100.0	108.2	116.8	120.2	130.4	137.1	---
<b>Trade</b>							
Value of exports .....	3.3	13.8	25.9	30.2	38.0	37.0	---
Value of imports .....	113.8	266.1	389.8	493.2	670.6	819.3	---
Export/shipments ratio .....	0.002	0.006	0.012	0.013	0.015	0.013	---
Import/new supply ratio <sup>5</sup> .....	0.066	0.097	0.139	0.160	0.193	0.213	---

**Women's and Misses' Outerwear (SIC 233): Trends and Projections 1972-82**  
(in millions of dollars except as noted)

Item	1972	1977	1979	1980	1981 <sup>1</sup>	1982 <sup>2</sup>	Compound annual rate of growth 1972-82
<b>Industry data</b>							
Value of shipments <sup>3</sup> .....	8,278	12,720	13,207	14,311	15,747	16,296	---
Value of shipments (1972 \$) .....	8,278	10,808	10,381	10,591	10,581	9,674	1.6
Total employment (000) .....	432.6	447.4	438.6	456.4	448.7	429.7	-0.1
Production workers (000) .....	377.7	387.4	379.2	394.8	386.1	368.2	-0.3
Average hourly earnings of production workers (\$) .....	2.57	3.49	3.87	4.05	4.36	4.58	5.9
Capital expenditures .....	98.3	133.6	145.8	166.1	---	---	---
<b>Trade<sup>4</sup></b>							
Value of exports .....	20.4	66.5	105.0	119.8	138.5	126.6	---
Value of imports .....	291.3	757.9	1,248.7	1,419.6	1,869.1	2,092.6	---
Export/shipments ratio .....	0.004	0.009	0.015	0.015	0.016	0.014	---
Import/new supply ratio <sup>5</sup> .....	0.049	0.065	0.101	0.107	0.124	0.130	---

**Women's and Misses' Blouses and Shirts (SIC 2331): Trends and Projections 1972-82**

(In millions of dollars except as noted)

Item	1972	1977	1979	1980	1981 <sup>1</sup>	1982 <sup>2</sup>	Compound annual rate of growth 1972-82
<b>Industry data</b>							
Value of shipments <sup>3</sup>	1,225	2,334	2,673	2,716	3,071	3,113	—
Value of shipments (1972 \$) <sup>4</sup>	1,225	1,914	2,022	1,850	1,960	1,800	3.9
Total employment (000)	63.0	83.3	85.1	84.1	83.7	80.2	2.4
Production workers (000)	54.8	73.8	73.9	72.6	72.5	68.6	2.3
Average hourly earnings of production workers (\$)	2.38	3.39	4.11	4.30	4.64	4.89	7.5
Capital expenditures	30.0	24.0	32.8	34.3	—	—	—
<b>Product data</b>							
Value of shipments <sup>3</sup>	1,010	2,056	2,443	2,614	2,977	3,173	—
Value of shipments (1972 \$) <sup>4</sup>	1,010	1,738	1,930	1,857	1,987	1,932	6.7
Product price index (1972 = 100)	100.0	122.8	134.0	147.8	157.9	166.4	—
<b>Trade</b>							
Value of exports	2.8	20.7	40.1	38.2	37.7	28.2	—
Value of imports	177.5	407.8	756.8	774.5	999.6	1,076.3	—
Export/shipments ratio	0.004	0.014	0.021	0.018	0.016	0.011	—
Import/new supply ratio <sup>5</sup>	0.042	0.072	0.121	0.114	0.127	0.128	—

**Women's and Misses' Dresses (SIC 2335): Trends and Projections 1972-82**

(In millions of dollars except as noted)

Item	1972	1977	1979	1980	1981 <sup>1</sup>	1982 <sup>2</sup>	Compound annual rate of growth 1972-82
<b>Industry data</b>							
Value of shipments <sup>3</sup>	3,580	4,189	4,082	4,406	4,897	5,052	—
Value of shipments (1972 \$) <sup>4</sup>	3,580	3,538	3,162	3,167	3,318	3,093	-1.5
Total employment (000)	211.6	175.3	162.8	176.3	168.8	162.0	-2.6
Production workers (000)	186.5	153.0	135.8	152.0	144.3	136.9	-3.0
Average hourly earnings of production workers (\$)	2.61	2.38	3.69	3.87	4.16	4.34	5.2
Capital expenditures	32.6	45.2	38.5	50.5	—	—	—
<b>Product data</b>							
Value of shipments <sup>3</sup>	2,807	3,228	3,030	3,308	3,523	3,579	—
Value of shipments (1972 \$) <sup>4</sup>	2,807	2,788	2,458	2,498	2,518	2,312	-1.9
Product price index (1972 = 100)	100.0	119.7	130.4	140.8	149.7	156.8	—
<b>Trade</b>							
Value of exports	14.3	32.0	39.0	51.4	62.8	61.4	—
Value of imports	n.a.	84.0	102.1	151.9	198.9	197.0	—
Export/shipments ratio	0.005	0.010	0.013	0.016	0.018	0.017	—
Import/new supply ratio <sup>5</sup>	n.a.	0.025	0.033	0.044	0.053	0.052	—

**Men's and Boys' Shirts and Nightwear (SIC 2321): Trends and Projections 1972-82**

(In millions of dollars except as noted)

Item	1972	1977	1979	1980	1981 <sup>1</sup>	1982 <sup>2</sup>	Compound annual rate of growth 1972-82
<b>Industry data</b>							
Value of shipments <sup>3</sup>	2,104	2,915	3,251	3,480	4,056	3,914	—
Value of shipments (1972 \$) <sup>4</sup>	2,104	1,926	1,969	2,010	2,322	2,088	-0.1
Total employment (000)	113.4	114.7	120.7	115.9	113.6	111.3	-0.2
Production workers (000)	102.0	103.0	108.4	103.9	101.2	99.7	-0.2
Average hourly earnings of production workers (\$)	2.21	3.10	3.69	4.05	4.40	4.64	7.7
Capital expenditures	24.1	25.9	36.2	42.5	—	—	—
<b>Product data</b>							
Value of shipments <sup>3</sup>	1,622	2,464	2,441	2,794	2,814	2,948	—
Value of shipments (1972 \$) <sup>4</sup>	1,622	1,593	1,457	1,596	1,609	1,571	-0.3
Product price index (1972 = 100)	100.0	155.7	169.9	178.3	180.4	195.7	—
<b>Trade</b>							
Value of exports	21.9	61.0	136.8	235.7	227.4	128.7	—
Value of imports	350.4	843.4	1,257.5	1,390.2	1,501.3	1,860.4	—
Export/shipments ratio	0.008	0.013	0.029	0.043	0.041	0.022	—
Import/new supply ratio <sup>5</sup>	0.107	0.157	0.208	0.203	0.215	0.244	—

**Men's and Boys' Separate Trousers (SIC 2327): Trends and Projections 1972-82**

(In millions of dollars except as noted)

Item	1972	1977	1979	1980	1981 <sup>1</sup>	1982 <sup>2</sup>	Compound annual rate of growth 1972-82
<b>Industry data</b>							
Value of shipments <sup>3</sup>	1,745	1,718	1,981	2,007	2,103	2,292	—
Value of shipments (1972 \$) <sup>4</sup>	1,745	1,252	1,301	1,213	1,195	1,227	-3.5
Total employment (000)	91.3	70.9	66.6	64.1	61.8	60.3	-4.1
Production workers (000)	81.8	61.9	57.8	55.8	53.9	52.4	-4.4
Average hourly earnings of production workers (\$)	2.31	3.46	3.80	4.16	4.48	4.64	7.2
Capital expenditures	22.2	22.8	15.2	20.5	—	—	—
<b>Product data</b>							
Value of shipments <sup>3</sup>	1,441	1,367	1,441	1,468	1,425	1,562	—
Value of shipments (1972 \$) <sup>4</sup>	1,441	1,027	989	933	853	881	-4.8
Product price index (1972 = 100)	100.0	135.3	150.8	163.0	173.6	178.0	—
<b>Trade</b>							
Value of exports	21.5	15.5	58.3	63.8	63.8	43.4	—
Value of imports <sup>6</sup>	99.1	276.9	315.7	381.6	447.0	447.6	—
Export/shipments ratio	0.015	0.011	0.040	0.043	0.045	0.028	—
Import/new supply ratio <sup>5</sup>	0.064	0.168	0.180	0.206	0.239	0.223	—

**Men's and Boys' Outerwear (SIC 2311-21-27-28): Trends and Projections 1972-82**

(In millions of dollars except as noted)

Item	1972	1977	1979	1980	1981 <sup>1</sup>	1982 <sup>2</sup>	Compound annual rate of growth 1972-82
<b>Industry data</b>							
Value of shipments <sup>3</sup>	7,984	11,062	11,667	12,584	13,747	14,233	—
Value of shipments (1972 \$) <sup>4</sup>	7,984	7,391	7,097	7,040	7,347	7,164	-1.1
Total employment (000)	419.1	398.0	379.5	371.8	365.1	361.2	-1.5
Production workers (000)	372.7	352.7	336.4	329.5	322.9	317.6	-1.6
Average hourly earnings of production workers (\$)	2.48	3.47	3.93	4.30	4.65	4.90	7.0
Capital expenditures	92.9	118.6	146.2	180.2	—	—	—
<b>Trade</b>							
Value of exports	84.6	192.0	334.2	454.1	411.5	263.5	—
Value of imports	699.2	1,746.5	2,336.2	2,615.3	2,929.3	3,443.6	—
Export/shipments ratio	0.011	0.017	0.029	0.036	0.033	0.020	—
Import/new supply ratio <sup>5</sup>	0.070	0.116	0.147	0.151	0.168	0.184	—

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## BOLIVIA. EXPORTACION DE PRODUCTOS TRADICIONALES Y NO TRADICIONALES

(En miles de \$us. Valor Oficial)

PRODUCTOS	1 9 7 8		1 9 7 9		1 9 8 0		1 9 8 1		1 9 8 2 (p)	
	Valor	%	Valor	%	Valor	%	Valor	%	Valor	%
<u>TOTAL GENERAL</u>	<u>725.458,9</u>	<u>100.00</u>	<u>857.207,1</u>	<u>100.00</u>	<u>1.037.184,7</u>	<u>100.00</u>	<u>983.968,0</u>	<u>100.00</u>	<u>895.915,8</u>	<u>100.00</u>
<u>TRADICIONALES</u>	<u>637.918,0</u>	<u>87.93</u>	<u>701.035,6</u>	<u>81.78</u>	<u>867.137,1</u>	<u>83.60</u>	<u>889.194,9</u>	<u>90.37</u>	<u>811.463,0</u>	<u>90.57</u>
Estaño	374.210,6	51.58	395.566,6	46.14	378.372,4	36.47	343.106,8	34.87	274.523,5	30.64
Wolfran	39.471,5	5.44	35.147,5	4.10	47.366,0	4.57	42.954,6	4.37	33.611,7	3.75
Zinc	31.527,2	4.35	42.686,6	4.98	41.082,3	3.96	40.464,3	4.11	38.394,8	4.29
Otros minerales	70.415,8	9.71	118.438,0	13.82	179.447,0	17.30	130.046,4	13.22	70.995,3	7.92
Petróleo crudo	42.325,4	5.83	4.190,8	0.49	- . -	- . -	- . -	- . -	- . -	- . -
Gas natural	78.505,8	10.82	104.981,6	12.25	220.869,4	21.30	326.222,9	33.15	381.625,8	42.60
Gas licuado	1.461,7	0.20	24,5	- . -	- . -	- . -	6.399,9	0.65	12.312,8	1.37
<u>NO TRADICIONALES</u>	<u>87.540,9</u>	<u>12.07</u>	<u>156.171,5</u>	<u>18.22</u>	<u>170.047,6</u>	<u>16.40</u>	<u>94.773,1</u>	<u>9.63</u>	<u>84.451,9</u>	<u>9.43</u>
Azúcar	14.187,8	1.96	30.819,8	3.60	47.589,8	4.59	5.683,8	0.58	8.859,5	0.99
Algodón	14.786,8	2.04	10.579,1	1.23	969,2	0.09	2.799,4	0.28	4.931,0	0.55
Café	16.698,4	2.30	19.698,0	2.30	20.656,1	1.99	15.687,5	1.59	15.535,1	1.74
Castañas	3.027,1	0.42	2.704,7	0.32	1.761,4	0.17	2.049,1	0.21	1.289,6	0.14
Cueros en general	3.136,8	0.43	5.056,1	0.59	4.691,4	0.45	3.221,9	0.33	1.692,7	0.19
Ganado vacuno	2.704,4	0.37	2.901,8	0.34	1.304,0	0.13	898,5	0.09	550,0	0.06
Goma en general	2.115,5	0.29	1.903,6	0.22	4.573,6	0.44	3.410,4	0.35	4.146,2	0.46
Maderas en general	12.546,0	1.73	21.274,3	2.48	28.574,3	2.76	17.894,9	1.82	13.677,0	1.53
Whisky	163,0	0.02	213,0	0.02	356,9	0.04	258,5	0.02	453,8	0.05
Otros productos	18.175,6	2.51	61.021,1	7.12	59.570,9	5.74	42.869,1	4.36	33.317,0	3.72

FUENTE: INSTITUTO NACIONAL DE ESTADISTICA  
 Depto. Estadísticas Económicas  
 (p) Provisional

INBOPIA		ORGANIZACIONES REGISTRADAS POR INBOPIA: ESPECIALIDAD, PRODUCCION, PRECIO				
ORGANIZACION	ESPECIALIDAD	PRODUCTO	Producción Mensual	Cantidad Utilizada en Kgrs.	Requerimiento de Materia Prima	
Asociación Artesanal "Kori Pankara"	Tejidos a pallillo (Lana rústica)	Sacos fumadores	120	0.912 kg./unidad	109,44	kgrs
		Chompas con Mangas	120			
Asociación "Vicuñira de los Andes"	Tejidos a pallillo lana rústica de Alpaca	Chalinas colores claros	24	0.228 Kgrs./unidad	5,472	kgrs.
Sepulturas Provincia Pacajes Depto. de La Paz	Chalinas color obscuro de alpaca		24	0.228kgrs./unidad	5,472	kgrs.
		Guantes	144	0.114kgrs./unidad	16,416	kgrs.
		Chalecos	24	0.456kgrs./unidad	10,944	kgrs.
Asociación "La Imilla" Arani. Provincia Arani Depto. de Cochabamba	Tejidos a pallillo. Lana de INFOL	Ruanas	20	1,834kgrs./unidad	36,48	kgrs.
		Chompas, sacos, Sueters	25	0,912kgrs./unidad	22,80	Kgrs.
Cooperativa "ARNATHOL" Limitada	Tejidos a pallillo (Lana rústica de alpaca) Tejidos en telar lana de alpaca	Chompas	48	0,912Kgrs/unidad	43,776	kgrs.
		Alfombras	20mts <sup>2</sup>	2,552kg/unidad	51.04	kgrs./m <sup>2</sup>
Asociación "Inti Raymi"	Tejidos a pallillo (Lana rústica alpaca)	Chompas diferentes colores y Modelos	160	0,912 kgrs/unidad	145,92	kgrs.



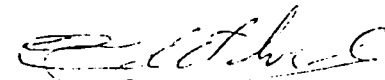
Asociación "Ayrampu"	Tejidos a Pa- lillo (Lana rústica)	Chompas dife- rentes modelos	60	0,912 kgrs/unidad	54,72	kgrs.
Asociación "Huaripujo"	Tejido a pa- lillo (Lana de alpaca rús- tica)	Chompas a pali- llo	70	0,80 kgrs/unidad	56,00	kgrs.
Cooperativa "San Antonio"	Tejidos en te- lar (Lana rús- tica)	Dayeta de la Pierra	30mts. <sup>2</sup>	0,454 kgrs/unidad	13,92	kgrs./m <sup>2</sup>
Cooperativa "Illampu" Ltda.	Tejido a pali- llo (Lana rús- tica)	Chompas	150	0,80 kgrs/unidad	120,00	kgrs.
		Sueters	150	0,456 kgrs/unidad	68,40	kgrs.
Asociación "Collana"	Tejidos a pali- llo (Lana rús- tica)	Chompas	300	0,80 kgrs/unidad	240,00	kgrs.
		Chalecos	300	0,456 kgrs/unidad	136,80	kgrs.
		Chalinas	120	0,228 kgrs/unidad	41,04	kgrs.
		Guantes	150	0,114 kgrs/unidad	17,10	kgrs.
Asociación "alpaca Marca"	Tejidos en te- lar (Lana rús- tica)	Ponchos	500	1,824 kgrs/unidad	912,00	kgrs.
		Chalinas	500	0,228 kgrs/unidad	114,00	Kgrs.
		Chamarras	200	1,392 kgrs/unidad	278,40	kgrs.
		Canguros	250	1,625 Kgrs/unidad	406,00	Kgrs.
		Chalecos	200	0,456 kgrs/unidad	91,20	Kgrs.
Asociación "Coarte"	Tejidos a te- lar	Alfombra (alpaca)	80mts.	2,552kgrs/m <sup>2</sup>	204,16	kgrs/m <sup>2</sup>
		Chompas	35	0,80 " /unidad.	28,00	kgrs.
		Chamarras a te- lar	25	1,392 " /unidad.	44,80	kgrs.

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Asociación "INCALLAJTA"	Tejidos a palillo a telar (Lana Rústica)	Cangure	200	1,624	kgrs/unidad	180,00	kgrs.
		Chamarras	250	1,392	kgrs/unidad	348,00	kgrs.
		Chalinas	300	0,228	kgrs/unidad	68,40	kgrs.
		Chalecos	150	0,456	kgrs/unidad	68,40	kgrs.
		Ponchos	50	1,824	kgrs/unidad	91,20	kgrs.
		Chompas	50	0,80	kgrs/unidad	40,00	kgrs.
Asociación "Artesanos Mixtos"	Tejido a palillo y telar	Chompas	300	0,80	kgrs/unidad	240,00	kgrs.
		Chalecos	500	0,456	kgrs/unidad	228,00	kgrs.
		Chalinas	500	0,180	kgrs/unidad	90,00	kgrs.
		Chamarras	200	1,392	kgrs/unidad	278,40	kgrs.
Asociación "Vicuñita de Camacho"	Tejidos a Palillo	Chompas	50	0,80	kgrs/unidad	40,00	kgrs.
		Chalinas	300	0,228	kgrs/unidad	68,40	kgrs.
Asociación "Villa Loma Linda"	Tejidos a Palillo	Chompas	300	0,80	kgrs/unidad	240,00	kgrs.
Asociación "Asunción de Karkantiya"	Tejido a palillo	Chompas	50	0,80	kgrs/unidad	40,00	kgrs.
		Chalinas	400	0,228	kgrs/unidad	91,20	kgrs.
		Ponchos	100	1,824	kgrs/unidad	182,40	kgrs.
Asociación "la Esperanza"	Tejido a palillo	Chompas	300	0,80	kgrs/unidad	240,00	kgrs.
		Chalecos	400	0,456	kgrs/unidad	182,40	kgrs.
		Chalinas	200	0,228	kgrs/unidad	40,60	kgrs.
		Ponchos	30	1,824	kgrs/unidad	54,72	kgrs.
		Taris		0,464	kgrs/unidad	- - - -	- -
		Chuspas	20	0,696	kgrs/unidad	13,92	kgrs.
Asociación de tejidos "Titicaca"	Tejido a Palillo	Tejas de Aguayo	700mtrs.	1,824	kgrs/unidad	1,2880kg.	

Los precios que figuran en el presente cuadro pueden ser modificados de acuerdo al incremento de la materia prima. Desde la fecha, en que se hizo la presente encuesta, el precio subió en un 200%.

La Paz, diciembre 19, 1983

  
-DIVISION ESTADISTICA

### APPENDIX III

## SCHEDULE

Visit to Bolivia, Jan. 12 - Feb. 9, 1984

Gino Di Grandi and Aldo Selvi of New Ideas, Ltd.

Gene Moore - Jan. 19 - 28, 1984

### Jan. 12

2:00 pm -Arrival in La Paz  
3:00 pm -USAID Meeting with Dr. Gerrit H. Argento  
Jefe de la Division del Sector Privado

### Jan. 13

9:30 am -USAID Dr. Argento  
11:30 am -USAID Dr. Argento  
3:30 pm -USAID Dr. Argento  
4:00 pm -Meeting for Planning Activities  
(See Attached List)  
6:30 pm -Mobilier Ltda. - Ing. Javier Inchauste  
(furniture) Jose De Mesa  
Fernando Garcia

### Jan. 14

9:30 am -Plaza Hotel J. De Mesa  
Daisy U. de Wende  
David J. Lozano  
Mr. and Mrs. Argento  
10:00 am -Tiahuanaco Archaeological Museum  
11:00 am -Museo Nacional del Arte  
8:00 pm -Dinner at Mr. and Mrs. Argento  
( with Mr. and Mrs. Wende and Mr. and Mrs. De Mesa

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Jan. 15

9:30 am -Plaza Hotel - Daisy U. de Wende  
Donald Wende  
Mr. and Mrs. Argento

10:00 am -Museo Costumbrista

11:00 am -Casa de Murillo

12:30 pm -San Francisco Church

3:00 pm -Artesanias Titicaca Ltda.  
(with Kenneth and Margo Wende)

4:30 pm -Visited Mr. and Mrs. Jose de Mesa

Jan. 16

8:00 am -Plaza Hotel - David Lozano of INFOL

9:00 am -Casa de Cultura (Carmen de Silva and  
Nellie Vasquez)

10:00 am -Antonino, Silversmith

10:30 am -Artesania En Pieles (fur products)

3:00 to  
7:00 pm -Project Presentation at Casa de Culturo  
(See Attached List)

7:15 pm -Casa de Cultura - Exhibition of Handicrafts

8:00 to  
9:30 pm - Plaza Hotel - Ing. and Mrs. Leandro Chirinos  
INFOL

Jan. 17

9:00 to  
11:30 am - Casa de Cultura - Exhibition of Handicrafts

12:00 am -Schohaus (Pewter factory)

1:00 to  
3:00 pm -Plaza Hotel - Lunch with Ing. Rene G. Meier and  
Ing. Raul Valda Ibanez

Jan. 17 (Cont'd)

3:30 to  
6:00 pm -Visited Hilanderias Bolivianas  
(yarns)

6:30 to  
7:30 pm -Visited Textiles Punto Blanco factory

8:00 pm -Plaza Hotel - Ing. Rene G. Meier  
(General Manager of HILBO)

9:00 to  
1:30 am -Dinner with Ing. and Mrs. Rene G. Meier

Jan. 18

8:00 am -Boutique Artesanal Suri

10:00 am -La Cuerda Del Cuero  
(Leather - Alpaca Fur-Wood Carvings)

11:00 am -Prof. Alberto Pradel Bedregal (Pirograbados)

12:00 am -Plaza Hotel - Lunch with Olga Del Carmen Palma  
(USIS)

1:00 pm -Irmarr (Pewter factory)

2:30 pm -Felipe Soliz Ramirez (Wood Craftman)

4:30 pm -USAID

Jan. 19

8:30 pm -USAID

9:00 am -Cuerex Ltda. ( Leather factory )  
with Dr. Argento

10:00 am -Cooperativa las Americas  
with Dr. Argento

12:00 am -Selected samples of mill made fabrics  
with Dr. Argento

Jan. 19 (Cont'd)

2:30 pm -Picked up Gene Moore  
 4:00 pm -USAID

Jan. 20

8:00 to  
 1:30 pm -Visited deposits of Alpaca hair in  
 El Alto; Purchased Alpaca yarns;  
 Attended Exposition of Alpaca yarn  
 and clothing in Casa del Arquitecto;  
 Interview with artisans of the "La  
 Alpaquita Association".  
 5:00 pm -Fashion show at Artesanias Titicaca  
 Ltda.  
 7:30 pm -Attended reception hosted by Ing. Rene Meier

Jan. 21

11:00 am -Left for Sucre  
 4:00 pm -Arrived in Sucre  
 5:00 to  
 9:00 pm -At Mrs. Elizabeth Rochas home  
 (Collection of handwoven textiles and  
 antique silver pieces)  
 9:30 pm -At Pena with Dr. Argento, Dr. Ampuero,  
 Elizabeth Rochas, and Mr. and Mrs. Gabriel  
 Estenssoro as well as Arch. Medeiros  
 12:30 am -At Mrs. Sonia Avila de Pascual  
 (Collection of handicrafts)

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Jan. 22

- 9:30 am -Left for Tarabuco
- 11:00 am -Met Sister Gladys (Handwoven Textiles)  
Parroquia de Yamparaes  
Chuquisaca
- 12:00 am -Visited Tarabuco market
- 4:00 pm -Returned to Sucre
- 8:00 pm -Dinner with Dr. Argento, Mrs. Rochas,  
Architecto Medeiros, Dr. Ampuero,  
Mrs. Avila, and Mr. Moore

Jan. 23

- 10:00 am -Left for Potosi
- 4:00 pm -Arrived in Potosi
- 6:30 pm -Project presentation (See Attached List)
- 8:30 pm -Dinner with Dr. Argento and Dr. Ampuero

Jan. 24

- 8:30 am -Exhibition of handicrafts
- 11:00 am -Looked for samples at market
- 11:30 am -Left for Sucre
- 3:30 pm -Arrived in Sucre
- 5:00 pm -Exhibition of handicrafts
- 7:00 pm -Project presentation  
(See Attached List)
- 9:30 pm -Dinner with Dr. Argento, Mr. Moore,  
Arch. Medeiros, and Dr. Ampuero

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Jan. 25

9:00 am -Returned to exhibition of handicrafts  
 10:30 am -Museo de la Recoleta  
 11:00 am -T.V. interview  
 3:00 pm -Left for La Paz

Jan. 26

9:00 am -Left for Oruro with Dr. Ampuero and  
 Mrs. del Carmen de Ribero  
 12:00 am -Met Mr. Alvarez Pally  
 2:00 pm -Visited mask workshops, leather workshop,  
 and Alpaboli (Alpaca products)  
 5:00 pm -Visited Estacion Experimental de Patacamaya  
 (Instituto Boliviano de Tecnologia Agropecuaria)  
 with Ing. Hugo Mendieta  
 9:30 pm -Arrived in La Paz  
 10:00 to  
 1:00 am -Worked with Mr. Moore and Mrs. de Ribero  
 at Plaza Hotel

Jan. 27

9:30 am -Meeting with Jorge Valdes Anez, Dr. Argento,  
 and Mr. Torres at Banco Industrial S. A.  
 10:30 am -Met handloom weavers  
 11:00 am -USAID  
 11:30 am -At Schohaus (Pewter factory)  
 1:00 pm -Lunch with Ing. Fernando Illanes  
 (Presidente of Confederacion de Empresarios  
 Privados de Bolivia)

Jan. 27 (Cont'd)

2:30 pm -With weavers (Bisa Building)  
 3:30 pm -Schohaus  
 6:30 pm -With weavers

Jan. 28

12:00 am -Studio of Arch. Medeiros  
 2:30 to  
 5:30 pm -Artesanias Titicaca Ltda.  
 9:30 pm -Mr. Moore left for New York

Jan. 29

3:00 pm -Bisa Building with Arch. Medeiros and  
 weavers

Jan. 30

10:00 am -Left for Cochabamba  
 11:30 am -Artesanias Merino (sheep and Alpaca fur products)  
 1:00 pm -Lunch at Mr. and Mrs. Stephen Wiles  
 (Asesor Factibilidad/Financiamiento Cooperativo)  
 with Dr. Argento, Dr. Ampuero, Pablo Regalsky,  
 and Mr. Del Rios  
 2:00 pm -Mabol S.R.L. (leather products)  
 3:00 pm -Curtiembre "TOMY" (leather tannery)  
 4:00 pm -Project presentation  
 (See Attached List)

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Jan. 30 (Cont'd)

6:30 to  
8:00 pm -Exhibition of handicrafts

8:30 to  
11:00 pm -Visited musical instrument factory, sheepskin  
carpet and wallhanging factory, Alpaca  
carpet factory and Fotrama

11:00 to  
1:30 am -At Mrs. De Ribero's house

Jan. 31

7:30 am -Arrived in La Paz

10:00 am -USAID

11:00 am -Schohaus

12:00 am -Irmar

3:00 pm -USAID (Weavers)

4:30 to  
5:30 pm -Meeting with Dr. Argento

Feb. 1

9:00 am -USAID (Weavers)

10:00 am -Artesanias Titicaca Ltda.

12:00 am -Arch. Medeiros' studio

2:30 pm -Cuerex Ltda.

3:30 pm -Suri with Architecto Ana Maria Bravo

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Feb. 1 (Cont'd)

4:30 pm -Irmar  
 5:30 pm -Kavlin  
 6:00 pm -USAID (Weavers)

Feb. 2

8:30 am -USAID  
 10:00 am -Plaza Hotel with Arch. Bravo and  
 Ing. Rolando Chacon ( Carsu Ltda. )  
 11:30 am -USAID (Weavers)  
 2:30 pm -Suri  
 3:30 pm -Cuerex  
 5:30 pm -Kavlin  
 6:00 to  
 8:30 pm -Plaza Hotel with Raul Valda and Prof.  
 Pradel

Feb. 3

9:00 am -USAID (Weavers)  
 9:30 am -Cuerex  
 10:00 am -Artesanias Titicaca Ltda.  
 10:30 am -Carsu Ltda. (Pewter factory)  
 2:30 pm -USAID  
 3:00 pm -Cuerex  
 4:00 pm -Pradel  
 6:30 pm -Project presentation at Mr. Iturralde's  
 home, Presidente del Banco Industrial S.A.  
 (See Attached List)

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Feb. 4

9:00 am -Schohaus  
 10:00 am -Artesanias Titicaca Ltda.  
 11:30 am -Carsu Ltda.  
 12:30 pm -Suri  
 2:30 to  
 4:00 pm -Macubol (Tannery)  
 7:30 pm -Plaza Hotel with David Lozano

Feb. 5

10:00 am -Prof. Pradel  
 11:00 am -USAID (Weavers)  
 5:00 pm -Prof. Pradel  
 7:00 pm -Plaza Hotel with Prof. Pradel  
 8:30 pm -Plaza Hotel - Dinner with Dr. Ampuero

Feb. 6

8:30 am -USAID with Dr. Argento  
 10:00 am -Artesanias Titicaca Ltda.  
 11:00 am -Irmar  
 11:30 am -Prof. Pradel  
 12:30 pm -Hotel Sucre - Project presentation  
 (See Attached List)  
 4:15 pm -Suri  
 4:45 pm -Dr. Felix Alipaz Alcazar  
 5:30 pm -Maleteria Pena (Leather products)

Feb. 7

9:00 am -INBOPIA with Mr. Daza, Mr. Paredes,  
Mr. Velazquez, and Mr. Alvarez

10:00 am -USAID - Mr. Roman Sanchez Oporto (Alpaca  
products)

10:30 am -Irmarr

11:30 am -Prof. Pradel

1:00 pm -Plaza Hotel - Lunch with Mrs. Merida de Villalva  
(Centro de Estudios Socio-Economicos Y  
Promocion)

3:00 pm -Artesanias Titicaca Ltda.

4:00 pm -Maleteria Pena

6:00 to  
8:30 pm -Plaza Hotel with Mr. and Mrs. Prudencio  
(Carsu Ltda.), Dr. Ampuero, Mr. Lozano,  
and Representative of the Cooperative  
set up by the Adventists of Machacamarcas  
(Sweaters)

9:00 pm -Dinner at Mr. and Mrs. Raul Valda with  
Mr. and Mrs. Meier and Mr. and Mrs. Valdez  
Anez and Mr. and Mrs. Marcos Iberkleid  
(Printex Ltda. - Velour fabric)

Feb. 8

8:00 am -Plaza Hotel with Mr. Prudencio

10:00 am -Irmarr

10:30 am -Kavlin

11:00 am -Minerology and Petrology Museum with  
Professor Waldo Avila-Salinas

12:00 am -Suri

Feb. 8 (Cont'd)

12:30 pm -USAID (Architecto Medeiros and Weavers)  
 3:30 pm -Artesanias Titicaca Ltda.  
 4:30 pm -Irmar  
 5:00 pm -Artesanias des Americas  
 6:00 pm -Professor Pradel

Feb. 9

8:00 to  
 10:00 am -Hotel Plaza with Mr. Harry Bassford,  
 David Cohen, Dr. Argento, Dr. Ampuero  
 10:15 am -USAID  
 10:30 am -Irmar  
 11:30 am -Artesanias Titicaca Ltda.  
 12:00 am -La Modelo (Shirts, blouses and dress factory)  
 2:30 pm -USAID with Mrs. Merida de Villalva  
 3:00 to  
 6:00 pm -USAID - Presentation of New Idea's findings  
 (See Attached List)  
 9:30 pm -Left for New York

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LIST OF ATTENDEES  
AT  
PRESENTATIONS AND MEETINGS



PLANNING MEETING

GINO DI GRANDI - ALDO SELVI

1/13/84 - 4:00

<u>NOMBRE</u> <u>NAME</u>	<u>ORGANIZACION/OCUPACION</u> <u>COMPANY/OCCUPATION</u>	<u>N° Teléfono</u> <u>Tel. Number</u>
1. Ing. Eduardo Cattán	INBOPIA - Instituto Boliviano de Pequeña Industria y Artesanía. Commercial Division Chief	367454
2. Lic. Tomás Guerra	Cámara Nacional de Industrias Economic Advisor	374476
3. María Amparo Ballivián	Confederación de Empresarios Privados Private Businessmen Confederation	356831 356831
4. Rose Mary de Arias	Banco del Estado	358366
5. Carlos Cortez C.	Banco del Estado	355583
6. Adhemar Carrasco P.	S.A.G.I.C. S.A. Sociedad Agrícola Ganadera e Industrial de Cinti SAGIC S.A. (a vinicultural company)	372121-22
7. Eduardo Cruz C.	Comercio Exterior - Ministerio de Industria, Comercio y Turismo (Foreign Trade Div.)	372044
8. Ramiro Barbuet	Ministerio de Industria y Comercio (Foreign Trade Div.)	372044
9. Lic. David J. Lozano H.	INFOL - Instituto Nacional de Fomento Lanero - Técnico en Exportaciones Exports Technician	379048/9
10. Ing. Leandro Chirinos A.	INFOL - General Manager	350261-379048
11. Oscar Nemitala G.	MACUBOL - Manufacturas de Cuero Boliviano (Tannery Company) Tanner Technician	328711-369531
12. Lic. Humberto Fernández	Cámara Nacional de Industrias	374476
13. Miguel Hoyos	Banco de Cochabamba - Depto. Créditos	358123
14. Daisy Wende	Asociación Boliviana de Productores y Exportadores de Artesanía	324811

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15.	Hugo Argote Argote	Banco Central de Bolivia	374151 - 233
16.	René Meier	HILBO - Hilanderías Bolivianas HILBO S.A.	325770/812085
17.	José Mesa	Instituto Boliviano de Cultura	369336
18.	Carmen de Silva	Casa de la Cultura	374667

PS:GArgento:maz

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P R E S E N T A T I O N

GINO DI GRANDI - ALDO SELVI

JAN. 16, 1984, SALA DE LA CULTURA

ATTENDANTS SERIOUSLY INTERESTED IN PRODUCING, FINANCING AND/OR  
SELLING PRODUCTS FOR EXPORT:

<u>NAME</u>	<u>OCCUPATION</u>	<u>COMPANY/ADDRESS</u>	<u>TELEPHONE</u>
Oscar A. Nemtala G.	Técnico Curtidor	Macubbl Ltda. Av. Chacaltaya 1010	328711/369531
Lic. David Lozano H.	Economist	INFOL -	379048-49-57
Ing. Eduardo Cattán B.	Engineer	INBOPIA - Chief of Comm. Dpt.	367454
Ing. Leandro Chirinos	Administrator	INFOL - General Manager	350261
Marly Camacho	Artisanry	Artesanía Urkupiña	321703
María Eugenia Ruiz de Carreón	Artisanry	Emporio Artesanal Chaskañawi	363676/354105
Cristina Díaz	Artisanry	INTI ART - El Prado 1617	328880
Lic. Daisy Pizarro	Business Admin.	VICOPEX LTDA.	322560/357830
Lic. Yolanda M. de Villalba	Economist	CESEP - Centro de Estudios Socio- Económicos y Promoción. Calle Bolívar No. 616 - Of. 4	379493/321529
Guillermo Aguilar	Artisanry	Owner of small Artisanry shop	357577
Lic. John Vargas	Economist	INFOL - Director Industry Control	379048/372121
Nemesio Huanca	Artisanry	Calle Cochabamba 743	392725
Kenneth Wende	Administrator	Artesanías Titicaca	324811
Daisy Wende	President	Artesanías Titicaca	329592
Fernando Mariaca	Sales Manager	Artes Industriales Calle Jacinto Benavente, 2230	354763/363862
Pascual Sanchis	Investigator		790198

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MINISTERIO DE INDUSTRIA, COMERCIO Y TURISMO  
INSTITUTO BOLIVIANO DE PEQUEÑA INDUSTRIA Y ARTESANIA

Av. Camacho esq. Bueno No. 1496  
Cajón Postal 20751  
La Paz-Bolivia

Cables INBOPIA  
Telfs. 367452 - 367453  
367454 - 364093

DETALLE D. PARTICIPANTES EN LA EXPOSICION  
ARTESANAL PREPARADO PARA MISION DE USAID,  
EFECTUADO EN LA CASA DE LA CULTURA DEL 17  
AL 18 DE ENERO DE 1984.- - - - -

1.- LA PAZ

- 1.- Asociación "Inti Raymi"
- 2.- Asociación Artesanos Mixtos
- 3.- Asociación "Alpaca Marka"
- 4.- Asociación "Kori Alpaca"
- 5.- Cooperativa "Arnatbol" Ltda.
- 6.- Cooperativa "Las Américas"
- 7.- Artesanías "Tiahuanacu"
- 8.- Artesanías "Punchay"
- 9.- Martha de Durán
- 10.- Javier Mamani
- 11.- Jorge Saáregui
- 12.- Victor Pacovich Medina
- 13.- Alberto Pradal
- 14.- Raúl Peralta
- 15.- Luciano Limachi
- 16.- Teresa P. de Cáceres
- 17.- Felipe Solís
- 18.- Marcelino Loayza
- 19.- Mercial Jiménez

ORURE

- 20.- Artesanías "Tiahuanacu"
- 21.- Artesanías "Inti"
- 22.- ALPASOL
- 23.- Prima Oxha de Gerónimo
- 24.- Fernando Ricaldis

SUCHABAMBA

- 25.- Hugo Camacho
- 26.- Julia P. v. de Vargas

La Paz, febrero de 1984

Alfredo Alvarez P.  
PROMOTOR SOCIAL

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## ASOCIACION DE ARTESANOS TEJEDORES ALPAQUITA

(Alpaca Garments - Woven and Knitted)

January 20, 1984

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NOMBRE

Marcos Torrez

Juan Mamani

Sabino Zabaleta

Modesto Condori

Zenon Rondo

Javier Mamani

Martin Blanco

Ruth Paredes

Eriberto Catoresi

Juana Condori

Demetrio Nina

Carmelo Caseres

Mario Mamani

Basilio Yaniquez

Edgar Mair Rodrigues

Gumerinda de Zunagua

Ana Maria Gutierrez

Juana Luna

Cesar Huacoto


Tomas Chiara

Fortunator Luna

A

NOMBRE

Antonio Mamani  
Jorge Linares  
Seferino Chiara  
Juan Huacoto  
Andres Acarapi  
Genveva Claure de Beltran  
Roxana de Carrilio  
Alejandro Chambilla  
Rosario de Ramos  
Paulino Condori  
German Luna  
Eugenio Condori  
Carmen Aguilar  
Alicia de Calcina  
Sofia Quispe  
Silverio Acarapi  
Jorge Vidal Miranda  
Paulino Acarapi  
Elena Luna  
Victor Calamani  
Esperanza Vda de Inojosa  
Jesus Mendoza  
Macario Condori



ATTENDEES AT  
GINO DI GRANDI'S PRESENTATION - POTOSI  
1-23-84, 4:30 - 7:00 PM

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Mario Martínez Coa, Economista Corporación de Desarrollo de Potosí.	Economista con experiencia de trabajo en Planes de Desarrollo y elaboración de pro- yectos turísticos y artesanales.
Carlos Campana Iñiguez Corp. de Desarrollo de Potosí	Administrador de Empresas, experiencia en trabajo del sector rural en desarrollo integrado.
Felipe León Sulica	Agrónomo del "Proyecto de Desarrollo Rural Integral", con experiencia en el Proyecto de Camélidos y en la estación experimental de Patacamaya.
Rafael Oros Villegas Corp. de Desarrollo de Potosí	Jefe Depto. de Desarrollo Social. Coordina- dor del Programa de Desarrollo Rural Integra- do PDRI-UNICEF.
Prof. Hipólito Taboada M.	Profesor. Decano de la Facultad de Artes de la Universidad Autónoma "Tomás Frías" de Potosí-Bolivia. Tel. 27310 - oficina 23370 - domicilio
Modesto Quintanilla Bravo	Promotor de Turismo de la Corporación Regio- nal de Desarrollo de Potosí. Domicilio: Calle Manquiri # 295 Tel. 25733 - 25731
Prof. Lourdes Iporre Peña	Profesora de Educación Musical Domicilio: Calle Nogales No. 653 Tel. 22523
Ilse Zuleta S.	Trabajadora Social Domicilio: Calle La Paz # 849 Tel. 22879

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Marcelo Mamani C.	Pintor
Donato Ari C.	Alumno de la Facultad de Artes (Pintura)
Lucía Martínez C.	Alumna de la Facultad de Artes (Pintura)
René B. Arrueta S. Pintor	Director de Cultura H. Alcaldía Municipal Profesor de Arte de la Facultad de Artes en la Universidad Tomás Frías Dirección: Calle Pando N° 193 Tel. 27310 - 26011
Ing. Armando Sánchez V.	Director Departamental del Ministerio de Asuntos Campesinos y Agropecuarios. Dirección: Casilla 172 - Potosí Tel. 23280
Fernando Gómez L.	Profesor de Artes Plásticas Diseño y Artesanía en metal y estaño Profesor en la Facultad de Artes, Universidad Tomás Frías. Dirección: San Pedro N° 435 Tel. 24669
Lourdes Leño S.	Alumna de la facultad de Artes Plásticas Dirección: Calle La Paz N° 1760 Tel. 26313
Félix Catari Sastre	Representante de Manufacturas "Mario Sport" Dirección: Casilla 471, Potosí Tel. 25538
Richard Flores B.	Reportero Radio "Kollasuyo" Dirección: Camp. Pailaviri N° 418 - Potosí Tel. 26900
Armando Vega V.	Estudiante de Artes Plásticas, Universidad Tomás Frías (Cerámica) Dirección: Calle Raphael Pabón N° 35

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Nilva Valdéz Bedoya	Estudiante de la Facultad de Artes Plásticas Universidad Tomás Frías Dirección: Calle Carlos Medinaceli N° 54 TEL. 24924
Henry Lira S.	Estudiante de la Facultad de Artes Plásticas Dirección: Calle Bolívar N° 1238
Gusbert Aramayo Z.	Estudiante de la Facultad de Artes Plásticas Universidad Tomás Frías Dirección: Calle Caracas
Manuel Tinta G.	Estudiante de la Facultad de Artes Plásticas Universidad Tomás Frías (Diseño Textil) Dirección: Calle Cañete N° 1045, Zona San Cristóbal
Luis Torrico Gamarra (see note book)	Profesor de la Facultad de Artes Universidad Tomás Frías Dirección: Calle Chuquisaca N° 1257, Zona San Juan Diseño textil y cerámica.
Cristóbal Corso C.	Artista Profesional - Cerámica Dirección: Casilla 389 - Potosí Calle Ecuador/Vázquez Viaña Ciudad Satélite.
Juan Villarroel S. Universitario	Dibujante Artístico de CORDEPO Corporación de Desarrollo de Potosí Dirección: Calle La Paz esquina 10 de Noviembre
Lanodis Zambrana R.	Estudiante de Pintura Dirección: Calle Bustillos (casa de Sr. Condori)
Elena de Zuleta	Representante del Instituto Boliviano de Cultura Calle Simón Chacón N° 50 - Potosí Tel. 25778.

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Iblin Flores

Representante del Mercado Artesanal  
Plaza Cornelio Saavedra - Potosí

Daisy de Iglesias  
Tejedora

Representante del Mercado Artesanal  
Plaza Cornelio Saavedra - Potosí

Bertha A. de Berrios

Tel. 22408 - Potosí  
Dirige un grupo de mujeres tejedoras.

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## ATTENDEES AT GINO DI GRANDI'S PRESENTATION

SUCRE JANUARY 24th, 1984, 7 - 9 P.M.

<u>N O M B R E</u>	<u>DIRECCION</u>	<u>PROFESION</u>
Enrique Valda del Castillo	Bolívar N° 897	Pintor
Alberto Amusquivar S.	Bolívar N° 81	Ebanista Tallador
Dr. Gerardo F. Sichel )	José Hernández 1889-1°	Dr. en Ciencias Económicas
Dra. Erika Bodenheimer )	1426 Buenos Aires	
de Sichel )	Argentina	Dra. en Bioquímica
Diego Julián Sichel )		Estudiante de Secundaria
Sergio Pascual Avila	Av. Arce N° 84	Estudiante de Economía
Alberto Bustillos F.	Plaza Hualparimachi	Pintor de mantecas, cucharas.
Ricardo Miranda H.	Barrio Petrolero Calle México 291 Tel. 31450	Ceramista
René Aldana F.	Bustillos N° 489	Profesor Artes Plásticas
Nancy de Torrico	Gregorio Reynolds N° 73	Profesor Ciencias Químicas
Martha de Cornejo	Villa Manu N° 31	Presidente Club de Niños
Walter Barrón	Cornelio Durán	Estudiante bachillerato artístico.
Jaime Urriolagoitia O.	Plaza 25 de Mayo N° 23	Sub Gerente Banco de Cochabamba
Yuba de Aguirre	Bolívar N° 858	Médico
Anacleto Torrico A.	Gregorio Reynolds N° 73	Trabaja instrumentos de cuerda.
Roxana Villavicencio M.	Pérez 482	Estudiante
Angel Ramos	Plaza 25 de Mayo 23	Gerente BANCO DE COCHABAMBA
Ronald Poppe P.	Av. Barrientos, P.O.B. 292	Director de Turismo
Silvia Saravia de Muñoz	República Federal Alemana N° 156, Barrio San José Tel. 2-3665	Pirograbadora Profesora de Artes Plásticas
Blanca N. Thorrez M.	Potosí N° 117 P.O.B. 171 - SUCRE	Artes Plásticas y Turismo (Cerámica)
Renato Vega E.	Adela Zamudio N° 42 Tel. 2-5256, Sucre	Prof. de Artes Plásticas

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Rodolfo Mérida C.	Antofagasta N° 2 Tel. 22456	Escultor/Tallador
Jaime Mejía A.	Dirección: J. Rosquellas No. 250 Tel. 25091 Sucre	Egresado de Artes Plásticas Pintura
Germán Rojas Espinoza	Av. Jaime Mendoza # 397 Tel. 25174	Escultor/Tallador
Eduardo Rojas E.	Av. Jaime Mendoza # 397	Artesano - TRABAJOS EN METAL
Felipe Mendoza M.	Aniceto Arce 576 Tel. 23772	Carpintería; Juguetería y material didáctico en madera. Profesor de Primaria.
Francisco Salas C.	Calle Avaroa # 65 Tel. 30361	Artes Plásticas Ceramista, escultor en yeso, pintor, modelador.
Lucio Ortega P.	Calle Brasil, esquina 21 de Diciembre	Tallador en piedra. Tallado de piletas y portadas.
Guido Vargas S.	Azurduy No. 141 Tel. 23745	Profesor en rehabilitación y Terapia Ocupacional de Impedidos.
Mireya Lobatón A.	Calvo No. 505	Arquitecto. Especialidad en restauración
Elena Calvo U.	Calle Bolívar No. 817	Estudiante
Florencia Unzueta de Calvo	Calle Bolívar No. 817	Profesora
Amalia C. de Zeballos	Nicolás Ortiz 101	Empleada
Mercedes C. de Tadic	Nicolás Ortiz 101	Empleada
Teresa Torrez Melazzini	B. Ferroviario No. 26	Empleada
Sandra Pascual A.	Aniceto Arce No. 94	Estudiante
Sonia de Pascual	Aniceto Arce No. 94	Profesora
Johnny Quevedo	Prudencio No. 61	Tallador
J. Oscar Requena	R. Andrade No. 285	Estudiante
Amalia G. de Martínez	Av. Roca esq. Urquiza Casilla 127 Santiago del Estero Argentina	Profesora de Historia, Directora del Museo Arqueológico de Santiago del Estero.
Hugo Martínez M.	- IDEM f	Investigador / Secretario Técnico del Museo Arqueológico y Miembro del Consejo Asesor de Artesanías del N° 49

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Gabriel Estenssoro L.	Casilla 412 Tel. 25983 - 21384	Director Instituto Boliviano de Turismo
Juan Martínez	Calle Roca y Urquiza Argentina (Santiago del Estero)	Estudiante Santiago del Estero
Raúl Rosales	Calle Ayacucho 628 Tel. 23745 Casilla 254	Sub Director Escuela para Ciegos
Emma de Salinas	- IDEM -	Administradora Escuela para Ciegos
Arturo Salas Cueto	Avaroa # 65 Tel. 30361	Trabajos en arcilla y en cincho
Guillermo Estrada	Calle Picuiba 22-32 Barrio Noria Alta	Decorador de construcciones me- diante placas de yeso y losetas de piedra
Carmela Franco M.	Guillermo Loayza 413	Arquitecto.
Mario Santillán	Banco Central de Bolivia	Gerente
Consuelo Velásquez	Padilla # 49	Enfermera
Lidia Pórcel	España # 230	Enfermera
Rosario Baldivia C.	Casilla No. 12 Tel. 22858	Secretaria de Corporación de Desarrollo de Chuquisaca
René Carrasco H.	Bustillo # 227 Tel. 23789	Muebles Coloniales tallados a mano

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ATTENDEES AT  
EXPOSICION ARTESANAL  
CORPORACION REGIONAL DE DESARROLLO DE CHUQUISACA  
1-24-84

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<u>NOMBRE</u>	<u>ESPECIALIDAD</u>
Rene Aldana Flores	Pintura en madera
Juan Sanchez	Repujado en metal
Alberto Bustillo	Dibujo artesanal y Decoracion manteles
German Rojas	Tallado en madera, (hace catres)
Renato Vega	Ceramica decorativa Vaciado en Yeso Instrumentos musicales de percusion
Ricardo Miranda	Ceramica
Walter Barron	Ceramica
Felipe Mendoza	Jugueteria en madera Material didactico
Silvia Saravia de Munoz	Pirograbado
CORDECH	Ceramica utilitaria
Blanca Torres	Pirograbado en madera
Ancleto Torrico Arnez	Instrumentos de cuerda
Raul Lyndon Pereira	Calado ensvenesta Pintura al oleo
Francisco Salas Cueto	Ceramica Tallado en madera Pintura al olea
Liliana Vaca	Trabajo en miniatura

<u>NOMBRE</u>	<u>ESPECIALIDAD</u>
Rene Carrasco	Muebles coloniales
Alberto Anuskibar Serrano	Muebles tallados en todos los estilos
Rodolfo Meride	Escultor, tallista decorativo
Luci Orega Porcel	Tallado en piedra, bustos, pileta
Aurelia Guaylla de Sandoval	Monteritas ponchos
Senor Estrada	Albanineria en decoracion de viviendas, verjas
Alberto Mansilla	Platerio

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## ATTENDEES AT MR. GINO DI GRANDI'S PRESENTATION

JANUARY 30, 1984 - COCHABAMBA

Centro Artesanal Pio X	Av. Manco Kapac # 6982 Casilla 782 Tel. 27496	
César Terrazas	Grupo Cerámico Tel. 29790	Director
Julio de la Torre Tel. 44144	Antezana 843 Entre La Paz y Oruro Cochabamba	
Arte Tiahuanacota	Casilla 1203 Tel. 23544	
Epifanía v. de Arispe	FOTRAMA Tel. 40567	
Artesanías Sumaj Inti	Pasaje Manco Kapac 437 Tel. 28630	
Eulogio Vidal S.	Joyería Eiffel Av. San Martín No. 149 Tel. 24298	
Matías Kabelitz/ Kay Huasy	Nataniel Aguirre 778 Tel. 21391	
Ruperto Moscoso R.	Artesanías Lljatay Manta Galería Cochabamba Local 108 Tel. 27490	Confecciones en tocuyo de algodón 100%
Humberto Gutierrez	Tel. 24131	Saques de cuero Chamarras de cuero y napa
Marcelo Quiroga Z.	J.P. Borda 934 Tel. 45282	Ropa de alpaca
Eudoro Nina Escobar	Tel. 25800	
Cayo Salamanca	-----	Trabajos en telares típicos



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Jorge Morales B.	FENACRE Casilla 829 Cochabamba	
Jorge Grágeda G.	FENACRE Casilla 829 Cochabamba	
Van den Eynde Lambertos	Curtiembre Tomy Casilla 1243	
Techi Vargas R.	Casilla 001 Cochabamba	Pintora y Artesana
Hugo Revuelta	Exportación Casilla 734 Tel. 42845	
Guara Guara Ltda.	Casilla 2558 Tel. 26025	
René Gamboa S.	Casilla 2361 Tel. 28630	I Instrumentos de cuerda
Asociación de Artesanos La Imilla	Casilla 4378 Arani Cochabamba TEL. 49713	
Martha Escobar	Industria Múltiple Boliviana "REMUBOL" Gerente General Tel. 40522 Casilla 704	Muebles y Accesorios para el hogar, complementados con cuero, metales y teji- dos típicos.
Artesanías INCAICA de Andrés Quiróz	Casilla 3286 Tel. 25572	Alfombras en merino, llama, Alpaca y otros.
Jorge Revuelta	Casilla 734	Exportación
Jorge Dalence	Casilla 4028 Tel. 48744	Artículos de cuero
Ernesto Toro	Av. Manco Kapac 1491	Artesanías en Calzado
Marcela Mérida & David Antezana & Cinthia García	Taller de Cerámica "TALE" - Tel. 42244	
Beverly Bennett	Casilla 2890 Tel. 43379	Profesora
Grupo La Cholita	Casilla 4378 Tel. 49713	

El Sr. Carlos Iturralde, Presidente del Banco Industrial S. A., invita a un cocktail buffet que con motivo de presentar la conferencia de los consultores de USAID, Doctores: Gino Di Grandi y Aldo Selvi, sobre el "Desarrollo de las Artesanías al más alto nivel del Mercado Mundial", ofrecerá en su residencia de Obrajes (Calle 3 N° 420) el día viernes 3 de febrero a horas 19:00 p.m.

La exposición estará ilustrada con un film sobre la experiencia realizada por ellos en la India y la apreciación de la potencialidad de Bolivia en ese campo.

SECTOR POLITICO GUBERNAMENTAL

Lic. Jaime Paz Zamora (MIR)  
Dr. Julio Garret Ayllon (MNRH)

Sr. Héctor Ormachea (ADN)

Dr. Oscar Bonifaz (PDC)

Lic. Jorge Crespo

\*\* / Sr. Mario Bedoya (ADN)

Presidente a.i. de la República  
Presidente de la Cámara de Senadores  
y Senador por Chuquisaca  
Primer Vice-Presidente y Senador por  
La Paz  
Ministro de Industria y Comercio y  
Diputado por Potosí  
Ex-Ministro de Industria y Comercio  
Diputado por La Paz

SECTOR ORGANISMOS INTERNACIONALES

Sr. Edwin Corr  
Sr. Fernando Gutierrez  
✓ Sr. Henry Bassford  
✓ Sr. Gerrit Argento  
✓ Dr. Luis Ampuero  
✓ Dra. Cristina Solari de Ortiz  
Ing. José Mario Pérez

Embajador de Estados Unidos  
Corporación Andina de Fomento  
Director de USAID  
Jefe Div. Sector Privado USAID  
USAID-Interprete de la Conferencia  
Representante del BID  
Sub Representante del BID

SECTOR EMPRESA PRIVADA

Sr. Fernando Illanes  
Dr. Hugo Castellanos O.  
Dr. Fernando Bedoya B.  
Sr. Luis Eduardo Siles  
Sr. Marcelo Zalles  
✓ Sr. Carlos Dorado  
SR. Fernando Romero  
✓ Sr. José Arias  
✓ Ing. Alberto Valdes  
✓ Sr. Juan Lorini

Presidente Confederación de Emp.Priv.  
Cámara de Comercio e Industria  
Presidente Banco Nacional  
Presidente Banco Boliviano Americano  
Presidente Banco Central de Bol.  
Director BISA  
Director BISA  
Director BISA  
Sindico BISA  
Director BISA

✓ Indicates Guests Present

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**✓ Sr. Jorge Valdes Añer	Gerente General BISA
✓ Sr. Roberto Capriles	Vice-Presidente BISA
✓ Sr. Fernando Torres Saravia	Gerente De Finanzas y Administración BISA
✓ Sr. Felipe Sillerico Baptista	Sub Gerente Op. BISA
✓ Sr. Marcelo Vaca Guzman	Asesor Legal BISA
✓ Sr. Gustavo Medeiros A.	Jefe UPIA BISA
✓ Sr. Fernando Maldonado	Gerente Operaciones BISA
Sr. Marcelo Pérez	Past President - Confederación E.P.
✓ Ing. Adolfo Linares	Ex-Ministro . Industrial en Peltre
✓ Ing. Raúl Lema Patiño	Ex-Ministro. Industrial en Peltre
Sr. Wolf Iberkleid	Industrial Textil
✓ Sr. René Meier	Industrial Textil HILBO
✓ Sr. Raúl Valda	Industrial Textil Punto Blanco

SECTOR PRENSA

✓ Rp. José Gramund	Radio Fides
✓ Dr. Carlos Serrate	Director HOY
Dr. Huascar Cajías	Director Presencia
✓ Sr. Jorge Canelas	Sub Director Ultima Hora
Sra. María Esther de Crespo	El Diario

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EMPRESA PUBLICA

Sr. Armando Cardozo	Infol
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✓ Indicates Guests Present

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LIST OF ATTENDEES TO THE LUNCH  
OFFERED ON FEB. 6, SUCRE HOTEL

Honorable Adalberto Kuajara	Diputado Nacional
Honorable Oscar Vega L.	Diputado Nacional
Lic. Johnny Pereira	Asesor para la Comisión Agropecuaria del Congreso
Lic. Franklin Bustillo	Subsecretario de Planeamiento Ministerio de Planeamiento
Honorable Guillermo Capobianco	Diputado Nacional (He appeared but did not stay for lunch)
Gino di Grandi & Aldo Selvi	New Ideas Ltd. representatives
Joe Hill, Luis Ampuero & Gerrit Argento	USAID/Bolivia

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## PRESENTATION OF NEW IDEAS' FINDINGS (02-09-1984)

Henry H. Bassford , Director USAID

Gerrit H. Argento, Private Sector Chief USAID

David Cohen, Deputy Director USAID

David Johnston, Assistant Rural Development Officer USAID

Roberto Leon de Vivero, Chief Development Planning &  
Evaluation USAID

Joe O. Hill, Controller USAID

Linda Garvelink, Project Manager USAID

John Fasullo, Project Manager USAID

Robert J. Asselin, Chief Project Development &  
Implementation USAID

Louis Ampuero, Economist USAID

Gustavo Medeiros, Architect

Daisy de Wende, Artesanias Titicaca Ltda.

Margo de Wende, Designer

Jorge Valdez Anez, General Manager BISA

Marcial Jimenez, IRMAR

John Vargas Vega, INFOL

David Lozano, INFOL

Oscar A. Nemtala, MACUBOL

Adalberto Kuajara, Member of Parliament

Yolanda Merida de Villalva, C.E.S.E.P.

Maximo Charcas, Master Weaver

Cirilo Machaca, Weaver  
Father Gerald Liegengeist, FOTRAMA  
Epifania de Arispe, FOTRAMA  
Alfredo Alvarez, INBOPIA  
Monica de Prudencio, CARSU Ltda.  
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Carmen de Vargas, INFOL  
Guido Mansilla, INFOL  
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APPENDIX IV

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